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ART PALACE: CENTRAL PAVILION, SOUTH FRONT

OFFICIAL

ILLUSTRATIONS

OF SELECTED WORKS
IN THE VARIOUS NATIONAL SECTIONS
OF THE

DEPARTMENT OF ART

WITH COMPLETE LIST OF
AWARDS BY THE INTERNATIONAL JURY

UNIVERSAL EXPOSITION

ST. LOUIS, 1904

WITH AN INTRODUCTION BY
HALSEY C. IVES,
CHIEF OF THE DEPARTMENT

DESCRIPTIVE TEXT FOR PAINTINGS BY
CHARLES M. KURTZ, PH.D.,
ASSISTANT CHIEF

DESCRIPTIVE TEXT FOR SCULPTURES BY
GEORGE JULIAN ZOLNAY,
SUPERINTENDENT OF SCULPTURE DIVISION

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EXECUTIVE OFFICERS OF THE DEPARTMENT OF ART

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WILLIAM HENRY FOX,
Secretary.

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27. VIII. 1948.

INTRODUCTION

BY

HALSEY C. IVES

"All passes; art alone enduring stays to us;
The bust outlasts the throne—the coin, Tiberius."

AT an early day after the opening of the Exposition, it became evident that there was a large class of visitors made up of students, teachers and others, who desired a more extensive and intimate knowledge of individual works than could be gained from a cursory view, guided by a conventional catalogue.

Hundreds of letters from persons especially interested in acquiring intimate knowledge of the leading characteristics of the various schools of expression represented have been received; indeed, for two months before the opening of the department, every mail carried replies to such letters, giving outlines of study, courses of reading, and advice to intending visitors.

To meet the general demand for an illustrated handbook for the exhibit, the officials of the Department of Art asked to be authorized to make selection of two hundred or more representative works—including paintings, sculptures, examples of applied art work, and general views of the interiors of galleries and courts of the various sections—for representation and comment in such a book. This request, after due consideration, was granted.

In the selection of the several works of art representing the leading characteristics of the schools of each section, their educational value constantly has been kept in mind.

It is to be regretted that the authorities of the French, German and English sections should have found it necessary to deny those responsible for the prepara-

SCULPTURE COURT: CENTRAL PAVILION, LOOKING NORTH

tion of this handbook the privilege of bringing to students, teachers and others who may not have the opportunity of visiting the Exposition, reproductions of certain original works exhibited in the galleries. However, through the kindness of individual artist exhibitors and of owners of important works in the loan division of the United States section, we are able to present works representing certain phases of these three schools.

If, in the comments upon the pictures, an exclusively favorable tone prevails, it must be remembered that the works chosen for reproduction were among those considered the best in the several sections. It is realized, however, that there are many other pictures very worthy of representation, and it is deplored that it was not possible to include in these pages a larger number of illustrations. In some cases permission could not be obtained for the privilege of photographing works; in others replies to requests were not received in time, and in several cases it was not possible to obtain photographs satisfactory for reproduction.

The order of arrangement of the pictures and sculptures in the pages of this book is dominated entirely by the consideration of having the text accompany as closely as possible the illustration to which it applies. For that reason it was found best not to attempt to arrange the illustrations by countries, schools or subjects. An alphabetical index in the back of the book will readily enable any one to find the work of any particular artist and also the country to which he belongs. The notes as to color, etc., are for the benefit of those who may not visit the Exposition.

* * * *

One of the striking features of the organization of the Art Department is the incorporation in it of so-called "Industrial Art," thus obliterating the line which hitherto has separated the Fine Arts, so-called, from other original expressions of art workmanship. Under

SCULPTURE COURT: CENTRAL PAVILION, LOOKING SOUTH

the broader classification, as here interpreted, any art work, whether on canvas, in marble, plaster, wood, metal, glass, porcelain, textile or other material, is recognized as equally deserving of respect, in proportion to its worthiness from the standpoints of inspiration and technique. To carry out this idea, a special group, entitled "Applied Arts," was added, with spacious galleries arranged for its display. Thus, for the first time in the history of International Expositions in this country, art craftsmen have been given full advantage of a broad classification, which includes all forms of artistic representation in which individual artists, or groups of artists, working co-operatively, have expressed their thoughts in whatever medium they may have selected. The last ten years have seen a great development of interest and activity in the revival of the handicrafts; and the Exposition of 1904 is demonstrating that the instinctive impulse for artistic expression in the various forms of art work is a factor likely to have an important part in our national development. Numerous examples of the best work of European and Oriental craftsmen are installed in several sections, giving opportunities for comparative study in this important branch of art.

The classification adopted for the Department of Art was as follows:

CLASSIFICATION.

GROUP 9—PAINTINGS AND DRAWINGS.

Class 27—Paintings on canvas, wood, metal, enamel, porcelain, faience and on various preparations; by all direct methods in oil, wax, tempera and other media; mural paintings; fresco-painting on walls.

Class 28—Drawings and cartoons in water color, pastel, chalk, charcoal, pencil and other media, on any material. Pyrographic designs. Miniatures on ivory.

GROUP 10—ENGRAVINGS AND LITHOGRAPHS.

Class 29—Etchings and engravings in one or more colors. Autolithographs with pencil, crayon or brush.

RECAPITULATION OF ART EXHIBITS BY COUNTRIES AND CLASSIFICATION.

SECTION.	Group 9.	Group 10.	Group 11.	Group 12.	Group 13.	Group 14.	Total.
United States	1,619	337	354	289	124	945	3,668
Argentine	91	8	15	2	.....	.....	116
Austria	226	23	51	13	.....	187	500
Belgium	218	9	55	8	4	.....	294
Bulgaria	46	.....	18	.....	.....	.....	64
Brazil	142	3	6	6	4	37	198
Canada	117	.....	.....	.....	.....	.....	117
Ceylon	12	.....	14	.....	.....	29	55
China	8	.....	10	.....	.....	32	50
Cuba	78	2	6	.....	.....	.....	86
Denmark	.....	.....	.....	.....	.....	25	25
France	661	318	308	48	.....	195	1,530
Germany	330	72	124	63	.....	53	642
Great Britain	557	185	90	189	.....	411	1,432
Holland	242	132	28	24	.....	60	486
Hungary	36	.....	9	.....	.....	47	92
Iceland	.....	.....	.....	.....	.....	1	1
Italy	243	11	102	4	4	13	377
Japan	91	31	.....	.....	.....	142	264
Mexico	40	2	.....	.....	.....	.....	42
Norway	2	.....	.....	.....	.....	27	29
Peru	4	.....	.....	.....	.....	.....	4
Portugal	52	13	9	.....	.....	2	76
Russia	533	4	14	.....	.....	39	590
Sweden	118	2	45	.....	.....	.....	165
Switzerland	2	.....	.....	.....	.....	.....	2
Total, 26	5,468	1,152	1,258	646	136	2,345	10,905

GROUP 11—SCULPTURE.

Class 30—Sculpture and bas-reliefs of figures and groups in marble, bronze or other metal, terra cotta, plaster, wood, ivory or other material.
Class 31—Models in plaster and terra cotta.
Class 32—Medals, engravings on gems, cameos and intaglios.
Class 33—Carvings in stone, wood, ivory or other materials.

GROUP 12—ARCHITECTURE.

Class 34—Drawings, models and photographs of completed buildings.
Class 35—Designs and projects of buildings. (Designs other than of architecture or constructive engineering).
Class 36—Drawings, models and photographs of artistic architectural details.
Class 37—Mosaics, leaded and mosaic glass.

GROUP 13—LOAN COLLECTION.

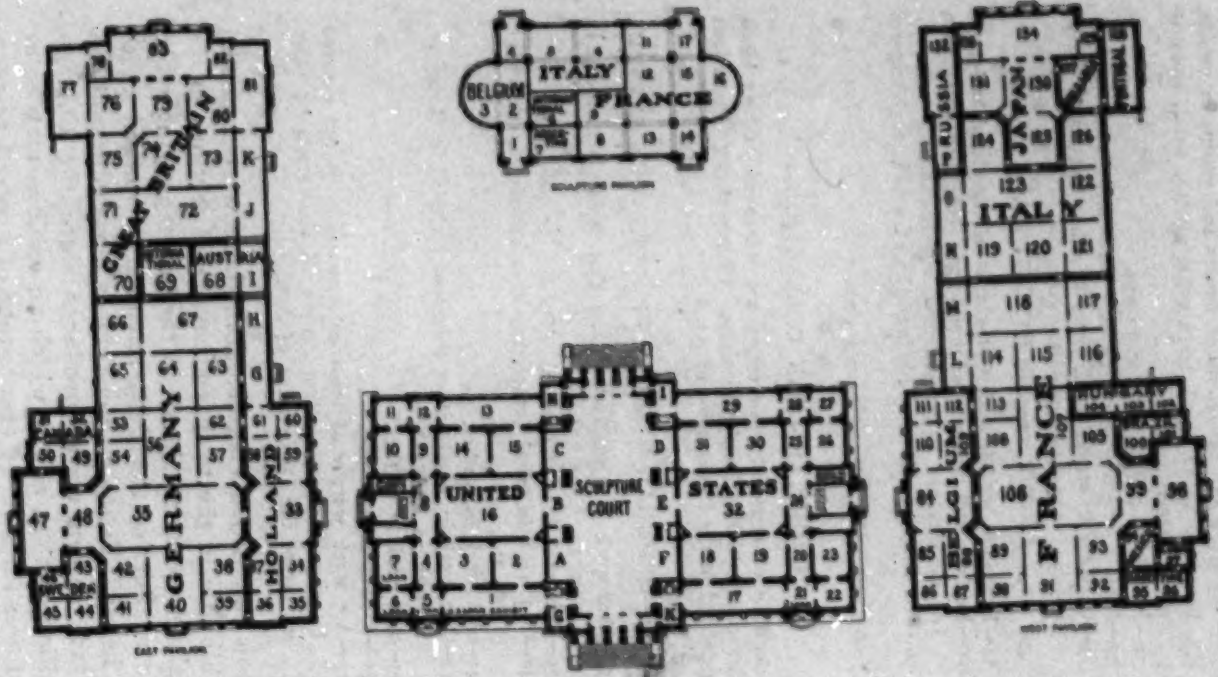
Selections of especially interesting art works of various kinds from institutions and private collections. (Representing the various classes defined in the Department of Art.)

GROUP 14—ORIGINAL OBJECTS OF ART WORKMANSHIP.

Class 38—Art work in glass (other than that which is included in Group 12, Class 37).
Class 39—Art work in earthenware. (Pottery or porcelain.)
Class 40—Art work in metal (other than that included in Group 11, Class 30).
Class 41—Art work in leather.
Class 42—Art work in wood (other than that included in Group 11, Classes 30 and 33).
Class 43—Art work in textiles.
Class 44—Artistic bookbinding.
Class 45—Art work worthy of representation which is not covered by any of the preceding classes of this group or other groups of the Department of Art.

Upon this broad classification, there were accepted for exhibition in the twenty-six national sections in the Art Palace, works as shown in the accompanying table.

The exhibits of the Department are arranged under three heads. First, a contemporaneous division, in which are shown works produced since the Chicago Exposition of 1893, and in which all exhibits may be in competition for awards (consisting of a grand prize, a gold, a silver and a bronze medal, each award to be



UNIVERSAL EXPOSITION,
SAINT LOUIS, 1904.
FLOOR PLAN OF ART PALACE

accompanied by a diploma); second, a retrospective division, which includes works produced between 1803, the year of the Louisiana Purchase, and 1893; and, third, a loan division, in the American section, devoted to especially interesting works borrowed from institutions and private owners in the United States. Works comprised in these various divisions have been arranged in the galleries of the four Pavilions of the Art Palace, as is indicated in the accompanying plan. Views of several galleries, herewith presented, indicate the plan of installation followed in certain instances.

* * * *

In the preliminary work of making up the various national sections, officials and committees were urged in the selection of works, to keep constantly in mind that the standard of judgment should not be based upon what they believed Americans cared for in art, but upon that which, in the opinion of the most intelligent people of their respective countries, was held as the most representative art produced during the last eleven years.

Naturally the student, in seeking to get the greatest amount of good from a visit to such a varied collection, will need to take up in a systematic manner the study of the representative works here brought together.

How should such a visitor approach a work of art? In order to do it with understanding, the point of view certainly should not be based upon a preconceived idea of what the proper treatment of the subject should be. The point of view of the German independent art worker, the Secessionist of Munich, Carlsruhe or Berlin, or that of a member of the Glasgow School, or again, a French Impressionist, cannot be understood without a knowledge of the conditions which led to forms of technical expression so radically different, each from the other, and all from the mannerisms of the conventionally academic.

GALLERY 16: SOUTH WALL, UNITED STATES SECTION

If we are to arrive at the educational value of the various sections, we must view the exhibits as expressions of what these several peoples are in art. The official catalogue gives a total of nearly eleven thousand examples of art works, representing the technical knowledge, skill, feeling and inspiration of nearly fifteen hundred professional artists. The subjects treated are as widely different as the technical methods employed in their expression. The energy of these hundreds of men and women who have given to us these personal expressions—who have not only spoken to us individually, but also have unconsciously reflected their national atmosphere—has given the consensus of opinion of the depth of character and feeling of all these peoples. For this reason we have as distinct national styles as are displayed in the works exhibited in the Swedish, Dutch, British and Japanese sections. Here we see as widely separated methods, and as distinct characteristics as are displayed in the literary productions of these countries. In these sections commercialism has little place. The same may be said of Austria. In each of these the exhibits are largely made up of specific works belonging to institutions and private collections. The committees in charge apparently have endeavored to preserve national characteristics.

Germany, France and Italy also have made representative collections. In the case of the German section, official art is very fully displayed.

In the French section the older masters of the national school are represented in works of Carolus Duran, Bouguereau, Robert-Fleury, Detaille, Henner, Puvis de Chavannes, Flameng, and Lhermitte. From the coming masters there are noteworthy examples by Simon, Cottet, Menard, Prinet, Dauchez, Besnard and Carrière; and among the impressionists one may note examples of Claude Monet, Degas, Renoir, Lepine, and others. In sculpture the French section shows strong representative works of Rodin, Mercié, Bartholdi, Gardet, and Saint-Marceaux.

GALLERY 32: LOOKING WEST, UNITED STATES SECTION

The opinion is expressed by those who have familiarized themselves with the exhibits of Great Britain at this and previous expositions, that the British display here is superior in character to that at Chicago, and much broader and more comprehensive than the representation at Paris in 1900. Such men of world-wide reputation as Millais, Leighton, La Thangue, Orchardson, Clausen, Burne-Jones, Alma-Tadema, Watts, Luke Fildes, Herkomer and Macauley Stevenson, are represented, and it would seem, indeed, that the Art Committee has succeeded in bringing together examples of nearly every phase of art work produced in Great Britain. Although the collection of sculpture is confined to works easily transported, a carefully selected exhibit is shown of pieces adapted to be placed in the galleries of the national section,—including works by Brock, Frampton, Colton, Reynolds-Stevens, and others equally well known. The Applied Arts Division of the British section comprises a large and praiseworthy collection, and affords for the first time in this country an opportunity to study the developments of the last ten years in the Arts and Crafts movement of England.

In the Holland section, contemporary Dutch art is shown with a greater degree of completeness than at any previous Universal Exposition since that of 1878 in Paris. The representation has been rigidly confined to work of the last five years, although, unfortunately, this restriction excluded the paintings of Mauve and Bosboom. It is to be seen that in the art of Holland the traditions of the glorious period of the seventeenth century still prevail—the sound traditions of direct and continuous contact with Nature. Most of the works come directly from the studios,—only those representing deceased workers having been borrowed from collections. There are 170 examples of oil painting; 75 water colors; and as many etchings, engravings and lithographs. Sculpture is represented by works such as

GALLERY 2: NORTH WALL, UNITED STATES SECTION

could be installed in the picture galleries. There is an interesting and instructive showing of Delft and Rosenburg ware, and art works in wood, silver and copper. The standard of selection was high, and the Commissioner-General, Mr. Mesdag, reported that "the Holland Government Committee did not admit a single work of art that was not considered deserving of particular attention from the amateur and the general public."

Japan, availing herself of the broad classification, has sent a very carefully selected and excellent collection of Japanese art works. The old school of painting is well represented by Hashimoto Gaho, Masao Gejo, Imao Keinen, and other leading artists; that of sculpture by Yamazaki Choun, Kaneda Kanejiro, and others; ceramics in part by Miyagawa Kozan, Kato Tomoturo; bronzes by Okazaki Sessei, Shoami Katsuyoshi and others; important work in cloisonne by the two Namikawa, Ando and other well-known art workers; textiles by Kawashima; embroidery by Nishimura; lacquer by Shirayama, Shosai Akamatsu and others; and iron work by Yamada Chosaburo. There are masterpieces of landscape art, exquisite examples of sculpture in ivory, wood, terra cotta and bronze, showing groups and figures illustrative of scenes in Japanese life; wonderful pieces of modern cast bronzes, and the most beautiful specimens of lacquer hardly to be surpassed by any old works. There also are examples of painting by artists who have studied and worked under Western influence.

The Swedish section presents a strongly characteristic collection. In no country is art more patriotic or more distinctly national than in Sweden. The national spirit, which was clearly evidenced at Chicago, and is as clearly shown here, has been fostered by a constant effort to preserve the national feeling in Swedish artists who study in foreign schools, and by the custom that artists returned from abroad shall impart to the younger artists at home the benefits of their instruction.

It was found possible only to install a portion of Austria's fine and representative exhibit in the galleries

GALLERY 2: WEST WALL, UNITED STATES SECTION

which had been assigned to her in the Art Palace, and it was impossible to increase the space allotted; so a great part of the collection is to be seen in the National Pavilion, where, in several characteristically decorated galleries, it is shown to good advantage.

The exhibit of Hungary also is divided. Three galleries in the West Pavilion are devoted to the more important examples, but many works are installed in the national section in the Manufactures Building. The exhibit includes paintings by artists well-known in this country, as Munkacsy, and also many strong examples by artists whose work has not been seen here before.

Two countries new to our people, in art, are Argentina and Bulgaria. While their art dates back hardly twenty-five years, they send works in the several groups which have commanded the respect of judges,—as is witnessed by the list of awards.

The exhibits installed in the galleries devoted to our own section represent examples of nearly every form of art work that has been produced in our country during the period that has elapsed since the Columbian Exposition. The total number of exhibits accepted by the National Jury of Selection is not so great as at Chicago, but the standard of judgment, it is believed, was much higher.

Hypercritical observers frequently find fault with the varied technical methods of expression displayed in a collection of works by American artists; they find in this proof positive that we are not forming a national school, in the sense that there has been developed a British, French, Dutch or German School by successive generations of artists of these respective countries. It is true that in the various galleries in which are installed works by our own painters are found pictures which reflect strongly the influence of every prominent school or group of painters recognized as a factor in the art of our time. May we not find in this supposed

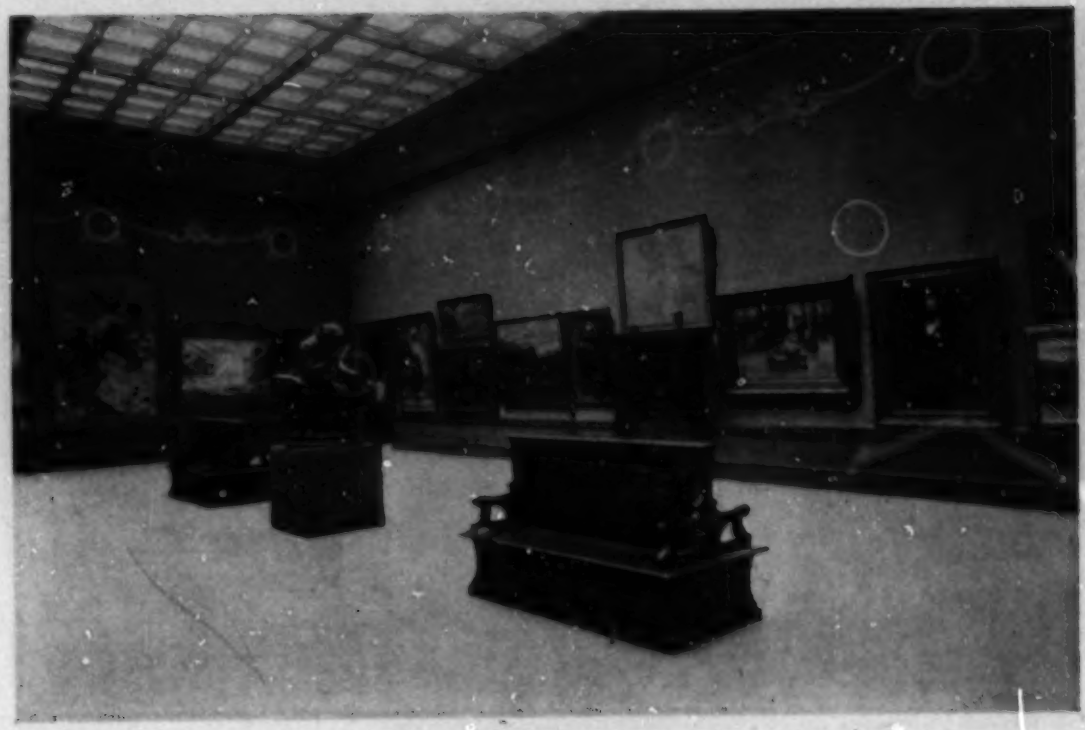
GALLERY 34: WEST AND NORTH WALLS, HOLLAND

fault an evidence of truth in the work of our artists. We are a mixed people—and in giving expression to these various phases artists are giving the truest possible indication of national characteristics. Out of this will come a national art which will be as strongly expressive of that which we are as a people, as is the art of Holland, France, Germany, Sweden, or Japan expressive of the people of those countries.

In studying the installation of the collections, as also the decoration of the galleries of the various national sections, a distinctly characteristic expression of individuality in style readily is observed.

In the galleries of the central structure—which it is hoped will become a permanent art museum, dedicated for all time to the people of this city, and those of the country tributary to it—are installed the exhibits of the artists of our own country. In the separate pavilions on the east and west, and in the international sculpture court on the south, are installed the contributions of the twenty-five foreign countries participating. There are also galleries and exhibit spaces provided in the several national pavilions for the installation of exhibits for which it was found impossible to grant space in the art buildings. The quiet, somewhat retiring, tone of wall covering in the Holland section, made up of broken greens, yellows and greys, emphasized by dull purples, dark greens and golden browns in the friezes, is in complete harmony and keeping with the character of the exhibits arranged in the eleven galleries devoted to that section.

In no section of the department is there greater harmony in the scheme of color in the decoration of the galleries than in Austria. The wall colors are delicate in tone, and vary from a strong straw color of a slightly greyish tone to a tender mauve. Broken purples and deep greys have also been used, the surfaces broken by figures woven in silk. The friezes are of a similar tone to the wall color, the designs embroidered



GALLERY 123: NORTH SIDE, ITALIAN SECTION

in the same tone of silk or in appliqué. Students or others interested in household decoration could well devote time and study to the scheme of color and method of treatment followed in this series of galleries. The Departmental Jury showed its appreciation of the artistic excellence of the scheme of installation adopted by the Austrian commission by awarding it a special gold medal "for the best, most complete, and most attractive installation."

The Hungarian section also may be studied to advantage. Here the artist in charge has broken quite away from the conventional ideas of wall decoration and has resorted to the use of a rich, deep tone of purple, relieved by a frieze of delicate form made up of gold, bluish grey and edges of silver. The general scheme of the second gallery is a deep, rich red, with characteristic work in the frieze made up of strong colors.

One scheme of color dominates the galleries of the French section—a neutral red. The frieze, in deep golden brown, blues and red, is from the design of Besnard. Inscriptions are introduced, as also a conventional figure.

The adjoining range of galleries which form the Italian section is treated in a manner quite original. The textile fabric used as wall covering is delicate in texture and rich in color. The friezes are of appropriate design, embroidered in the most harmonious colors.

The general scheme of color carried out in the treatment of the Belgian section is of russet and gold, relieved by dark, rich tones of blue in the frieze, into which the names of the great masters of the Flemish school are introduced with good decorative effect.

In the sixteen galleries assigned to the German collections, the decoration ranges in character from the somewhat monumental treatment of the walls and details of the main galleries, to a simple tonal scheme of wall colors in the smaller galleries. The general effect is dignified and serious, and serves to enhance the value

VIEW IN GALLERY 130: JAPANESE SECTION

of the exhibits. Sculpture has been freely placed in the picture galleries—a doubtful practice, but in this instance effective and agreeable.

The Swedish galleries are treated in a distinctive style, with walls of neutral colors, low in tone—browns, slate and broken maroon being freely used. Sculpture is utilized in the galleries of this section also, with decorative effect.

The dominant colors used in the Canadian, International and British sections are strong reds on the walls, with light grey, white and gold in the friezes. In the British galleries, the friezes are heraldic in character, with details painted in positive colors on a white ground.

The Japanese section comprises seven spacious galleries. The decorative appointments are thoroughly characteristic. The general scheme of color is made up of positive tints, green and blue predominating. The friezes are the work of Japanese artists, and were done in place, directly on the walls.

Portugal, Russia, Cuba and Mexico have adhered to conventional tones of red in the general treatment of their respective galleries.

Bulgaria's gallery is treated in a grey-green wall covering, with a harmonious frieze decorated in broken reds relieved with inscriptions in bronze.

The walls of the United States section have been decorated with brocade effects in jute, in colorings of soft red, pale green and straw color, with friezes of original design echoing the colors of the walls. In the two larger galleries there is a decorative scheme devised by Charles S. Holloway, involving seated female figures with garlands, and cartouches containing the names of prominent American artists deceased.

In the hanging of the pictures of the United States section, effort was made to place each work so that its effect might be enhanced rather than depreciated by its surroundings. Certain pictures were chosen to be hung in those galleries where the decorative color scheme

GALLERY 15: WEST WALL, UNITED STATES SECTION

was to their advantage. Again, each wall was treated from the standpoint of artistic composition—as to sizes of works, their subjects and their colors. It will be noted that a carefully studied and harmonious "balance" is maintained on every wall in the United States section.

* * * *

The executive staff of the department, which has brought its work to success, comprises many men of recognized ability in artistic and executive work; among them Mr. Charles M. Kurtz, Assistant-Chief of the Department of Art, who occupied a similar position at the World's Columbian Exposition; Mr. Will H. Low, Superintendent of the Loan Division; Mr. George Julian Zolnay, Superintendent of the Division of Sculpture; Mr. F. A. Whiting, Superintendent of the Division of Applied Arts; Mr. George Corliss, Superintendent of Exhibit Records, and Mr. William H. Fox, Secretary.

The executive is under obligations to the leading artists and art lovers of the country, who have with one accord aided in the preliminary work of the United States section in every possible way.

GALLERY 117: SOUTHEAST CORNER, FRENCH SECTION

THE INTERNATIONAL JURY OF AWARDS

The artists delegated by the various countries participating in the Art Department of the Exposition, to serve upon the International Jury of Awards, were:

For the United States—Thomas Allen, E. A. Batchelder, S. S. Beman, Hugh H. Breckenridge, Carlton T. Chapman, William M. Chase, Ralph Clarkson, Walter Cook, Colin Campbell Cooper, Charles Percy Davis, Frank Miles Day, Lockwood De Forest, Frederick Dielman, Frank Duveneck, Daniel Chester French, Mrs. Eugene Field, R. Swain Gifford, Charles Grafly, Will H. Low, Hermon A. MacNeil, Elizabeth St. John Mathews, J. L. Mauran, C. F. W. Mielatz, James Craig Nicoll, Joseph Pennell, Mary Solari, Theodore C. Steele, Alice Barber Stephens, Edmund C. Tarbell, S. Seymour Thomas, Alexander T. Van Laer, Bessie Potter Vonnoh, Robert W. Vonnoh, C. Howard Walker, H. Langford Warren, Rose Wcld, Frederic Allen Whiting, Carelton Wiggins, Henry Wolf, Edmund H. Wuerpel.

For Argentina—Eduardo Schiaffino, George Julian Zolnay.

For Austria—Dr. Paul Cohn, Adolph Kraus, Gustav Niederlein, Nicolaus Staits, William J. King.

For Belgium—Guillaume De Groot, Ernest Verlant.

For Brazil—J. Americo dos Santos.

For Bulgaria—Charles M. Kurtz.

For Canada—Paul Harney.

For Cuba—Gonzalo de Quesada.

For Germany—William J. Baer, Erich Hoesel, Richard Müller, Hans von Petersen, Max Schlichting, Fr. von Thiersch.

For Holland—William H. Howe, Willy Martens, John C. Schüller, Hubert Vos.

For Hungary—Bartelon Karlovsky, George Julian Zolnay.

GALLERY 85: NORTHWEST CORNER, BELGIAN SECTION

For Italy—Professor Pepoti Cantalamessa, Il Marchese Majnoni d'Itignano, Ugo Ojetti.

For Japan—Tooru Iwamura, Heromich Shugio.

For Mexico—Isidoro Aldasoro.

For Portugal—Marcel Horteloup.

For Russia—William H. Fox, J. M. Godberg, Emil Vauthier.

For Sweden—Anshelm Schultzberg, Dr. Eugene Wagner.

These jurors served in groups as follows:

GROUP IX

Paintings and Drawings

Chairman	Thomas Allen	United States.
Vice-Chairman	Willy Martens	Holland.
Second Vice-Chairman	Ernest Verlant	Belgium.
Secretary	William H. Fox	Russia.

Thomas Allen	United States.	Ernest Verlant	Belgium
Hugh H. Breckenridge	"	J. Americo dos Santos	Brazil.
Carlton T. Chapman	"	Charles M. Kurtz	Bulgaria.
William M. Chase	"	Paul Harney	Canada.
Ralph Clarkson	"	Gonzalo de Quesada	Cuba.
Colin Campbell Cooper	"	Hans von Petersen	Germany.
Frederick Dielman	"	Max Schlichting	"
Frank Duveneck	"	William J. Baer	"
R. Swain Gifford	"	William H. Howe	Holland.
Will H. Low	"	Willy Martens	"
J. C. Nicoll	"	John C. Schüller	"
Mary Solari	"	Hubert Vos	"
T. C. Steele	"	Bartalon Karlovzky	Hungary.
Edmund C. Tarbell	"	Il Marchese Majnoni d'Itignano	Italy.
S. Seymour Thomas	"	Ugo Ojetti	"
A. T. Van Laer	"	Heromich Shugio	Japan.
Bessie Potter Vonnoh	"	Isidoro Aldasoro	Mexico.
Robert W. Vonnoh	"	Marcel Horteloup	Portugal.
Edmund H. Wuerpel	"	William H. Fox	Russia.
Carleton Wiggins	"	J. M. Godberg	"
Eduardo Schiaffino	Argentina.	Emil Vauthier	"
Adolph Kraus	Austria.	Anshelm Schultzberg	Sweden.
Nicolaus Staits	"	Dr. Eugene Wagner	"
Dr. Paul Cohn	"		

GALLERY 31: EAST AND SOUTH WALLS, UNITED STATES SECTION

GROUP X

Engravings and Lithographs

Chairman	Joseph Pennell	United States.
Vice-Chairman	Alice Barber Stephens	United States.
Secretary	Hubert Vos	Holland.

C. F. W. Mielatz	United States.	Henry Wolf	"
Joseph Pennell	"	Richard Mueller	Germany.
Alice B. Stephens	"	Hubert Vos	Holland.

GROUP XI

Sculpture

Chairman	Richard E. Brooks	United States.
Vice-Chairman	Guillaume de Groot	Belgium.
Secretary	George J. Zolnay	Argentine.

Richard E. Brooks	United States.	George J. Zolnay	Argentine.
Daniel C. French	"	Gustav Niederlein	Austria.
Charles Grafly	"	Guillaume de Groot	Belgium.
Hermon A. MacNeil.	"	Erich Hoesel	Germany.
Elizabeth St. John		Prof. Pepoti Cantalamessa	Italy.
Matthews	"	Tooru Iwamura	Japan.

GROUP XII

Architecture

Chairman	S. S. Beman	United States.
Vice-Chairman	Fr. von Thiersch	Germany.
Secretary	Frank Miles Day	United States.

S. S. Beman	United States.	H. Langford Warren	"
Walter Cook	"	Rose Weld	"
Frank Miles Day	"	Fr. von Thiersch	Germany.
J. L. Mauran	"	M. P. McArdle	Holland.

GROUP XIV

Applied Art

Chairman	C. Howard Walker	United States.
Vice-Chairman	Heromich Shugio	Japan.
Second Vice-Chairman	William J. King	Austria.
Secretary	Frederick Allen Whiting	United States.

Frederic Allen Whiting		William J. King	Austria.
A. Batchelder	United States.	Gustav Niederlein	Austria.
Charles Percy Davis.	"	Kate A. Carl	China.
Mrs. Eugene Field	"	Erich Hoesel	Germany.
Lockwood de Forest.	"	Willy Martens	Holland.
C. Howard Walker	"	George Julian Zolnay	Hungary.
Frederic A. Whiting.	"	Tooru Iwamura	Japan.

Heromich Shugio, Japan.

GALLERY 30: SOUTHWEST CORNER, UNITED STATES SECTION

LIST OF HONORS*

CONFERRED BY THE

INTERNATIONAL JURY OF AWARDS

UPON ARTISTS EXHIBITING IN

THE DEPARTMENT OF ART

OF THE

LOUISIANA PURCHASE EXPOSITION

UNITED STATES SECTION

GROUP IX

Grand Prize

Sargent, John Singer

Diploma With Medal of Honor

Commemorating Distinguished Service in Art.

La Farge, John

Gold Medals

Alexander, John W.
Barlow, Myron
Beaux, Cecilia
Benson, Frank W.
Blashfield, Edwin H.
Boughton, George H.
Brush, George de Forest
Carlsen, Emil
Cox, Kenyon
Crane, Bruce
De Camp, Joseph R.
Eakins, Thomas
Fisher, Mark
Fromuth, Charles
Fuller, Lucia Fairchild
Guy, Seymour J.
Hallowell, George H.
Hamilton, J. McLure
Hassam, Childe
Hills, Laura C.
Homer, Winslow
Johnson, Eastman
Jones, H. Bolton
Kendall, William Sergeant
McEwen, Walter
Melchers, J. Gari
Muhrman, Henry
Ochtman, Leonard
Shannon, J. J.
Thayer, Theodora W.
Tryon, Dwight W.
Vinton, Frederick P.
Walker, Horatio
Weir, J. Alden
Wiles, Irving R.

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*These honors are as accurate as could be obtained from the representatives of the various sections. They are not, at present, to be regarded as "official," though it is believed that all will be found in the "official list" when authoritatively published.

GALLERY 10: NORTH WALL, UNITED STATES SECTION

Silver Medals

Aid, George C.
Anschutz, Thomas P.
Bartlett, Frederick
Beckwith, J. Carroll
Bell, Edward A.
Bogert, George H.
Bohm, Max
Breck, George W.
Bridgman, Frederick A.
Bunce, W. Gedney
Chase, Adelaide Cole
Church, Frederick S.
Clark, Walter
Coffin, William H.
Cox, Louise
Curran, Charles C.
Davis, Charles H.
De Haven, Frank
Dewey, Charles Melville
Dufner, Edward
Du Mond, Frank V.
Dyer, Gifford
Eaton, Charles Warren
Emmet, Ellen
Emmett, Lydia Field
Ericson, David
Flagg, Montague
Florian, Walter
Forsyth, W.
Foster, Ben
Frieseke, Frederick C.
Glackens, William J.
Greene, Mary Shepard
Groll, Edward L.
Grover, Oliver D.
Gruppe, Charles P.
Guerin, Jules
Harrison, Birge
Hartwich, Herman
Henri, Robert
Hubbell, Henry S.
Isham, Samuel
Johnston, John Humphreys
Jones, Francis C.
Jongers, Alphonse
Keller, Arthur I.
Kost, Frederick W.
Lawson, Ernest
Lie, Jonas
Lockwood, Wilton
Loeb, Louis
Maurer, Alfred H.
Meakin, L. H.
Metcalf, Willard H.
Miller, Richard E.
Moschowitz, Paul
Murphy, Herman Dudley
Murphy, J. Francis
Mygatt, R. K.
Nettleton, Walter
Nourse, Elizabeth
Oakley, Violet
Palmer, Walter L.
Parker, Lawton S.
Peters, Charles Rollo
Poore, Henry R.
Porter, Benjamin C.
Potthast, Edward H.
Prellwitz, Henry
Redfield, Edward W.
Rehn, F. K. M.
Reid, Robert
Rolshoven, Julius
Rook, Edward F.
Schilling, Alexander
Schofield, W. Elmer
Sears, Sarah C.
Sewell, Robert V. V.
Sherwood, Rosina Emmet
Shirlaw, Walter
Snell, Henry B.
Stoddard, Frederick L.
Talcott, Allen B.
Tanner, Henry O.
Turner, C. Y.
Vail, Eugene
Van Boskerck, Robert W.
Volk, Douglas
Walcott, H. M.
Walden, Lionel

GALLERY 21: NORTH WALL, UNITED STATES SECTION

Walker, Henry O.
Watkins, Susan
Wendt, William
Wetherbee, George
Wheeler, Janet
Whittredge, Worthington
Wood, Ogden
Woodbury, Charles H.
Young, Charles Morris

Bronze Medals

Adams, J. Ottis
Ahrens, Ellen Wetherald
Baker, Martha S.
Beal, Gifford
Beckington, Alice
Birney, W. Ver Planck
Bittinger, Charles
Blenner, Carle J.
Bright, John Irwin
Buehr, Carl Albert
Burleigh, Sidney R.
Burpee, William H.
Burroughs, Bryson
Butler, Howard Rusell
Campbell, Edward M.
Carr, Lyell
Clark, Alson S.
Cooper, Emma Lampert
Couse, E. Irving
Crane, Frederick
Dean, Walter L.
Deming, Edward W.
Dickson, Mary E.
Earle, Elinor
Farny, Henry F.
Freer, Frederick W.
Foote, Will Howe
Forsyth, W.
Gallison, H. H.
Gauley, Robert D.
Gay, Edward
Glaman, Eugene Fish
Green, Frank Russell
Grover, Oliver Dennett
Hale, Philip L.
Herter, Adele
Henry, E. L.
Hess, Emma Kipling
Herzog, Louis
Hitchcock, Lucius W.
Hopkinson, Charles
Holloway, Frank
Johansen, John C.
Kendall, Margaret
Kline, William F.
Klumpke, Anna E.
Koopman, Augustus
Lathrop, William L.
Lippincott, William H.
Lyman, Joseph
Marsh, Frederick Dana
MacChesney, Clara T.
McLane, M. Jean
McCord, George Herbert
Mersfelder, Jules
Mora, F. Luis
Mosler, Gustav Henry
Mura, Frank
Myers, Jerome
Needham, Charles Austin
Nicholls, Rhoda Holmes
Packard, Mabel
Palmer, Pauline
Parton, Arthur
Pattison, James William
Paxton, William H.
Perry, Lilla Cabot
Proctor, A. Phimister
Robinson, Will S.
Rosenthal, Albert H.
Saxton, John Gordon
Schreyvogel, Charles
Schwill, William V.
Searle, Alice T.
Sears, Taber
Sewell, Amanda Brewster
Shean, Charles M.
Shurtleff, R. M.
Sloan, Mariana
Smillie, George H.

GALLERY 18: WEST AND NORTH WALLS, UNITED STATES SECTION

Smith, Letta Crapo
Soper, James H. Gardner
Stacey, John F.
Svendsen, Charles C.
Sylvester, Frederick O.
Thomas, Paul K. M.
Thomason, Francis Q.
Thompson, Leslie P.
Todd, Henry Stanley
Turcas, Jules
Ulman, Eugene Paul
Vanderpoel, John H.
Van der Veer, Mary
Voorhees, Clack J.
Wadsworth, Frank R.
Waldeck, Carl Gustav
Wehrschmidt, Daniel A.
Wiegand, Gustav
Wiley, Frederick J.
Wing, Miss A. B.
Wood, Louise
Woodwell, Joseph R.
Yates, Cullen

GROUP X

Etchings, Engravings and Lithographs

Grand Prize

Cole, Timothy

Diploma with Gold Medal of Honor

Commemorating Distinguished Service in Art

Wolf, Henry

Gold Medals

French, Frank
Keller, Arthur I.
Kruell, Gustav
Oakley, Violet

Silver Medals

Bacher, Otto H. (Retrospective)
Bernstrom, Victor
Gibson, Charles Dana
Harding, Charlotte
Hitchcock, Lucius W.
Loeb, Louis
McCarter, Henry
Meinshausen, George
Mura, Frank
Smith, Jessie Willcox
Weir, J. Alden
Wenzell, A. B.

Bronze Medals

Bicknell, W. H. W.
Chadwick, C. W.
Cowles, Maud Alice
Evans, John W.
Glackens, W. J.
Green, Elizabeth Shippen
Klotz, H.
Lewis, Arthur Allen
McLaughlin, Daniel S.
Manley, Thomas R.
Merrill, Hiram C.
Northcote, Stafford M.
Rosenthal, Max
Steele, Frederick Dorr
Sterne, Maurice J.
Wehrschmidt, Daniel A.
White, Charles Henry

GALLERY 2: EAST AND SOUTH WALLS, UNITED STATES SECTION

GROUP XI

Sculpture

Grand Prize

Bartlett, Paul Wayland

Diploma with Gold Medal of Honor

Commemorating Distinguished Service in Art

Saint-Gaudens, Augustus
Ward, John Quincy Adams

Gold Medals

Adams, Herbert
Barnard, George Gray
Bitter, Karl T. F.
Borglum, Gutzon
Borglum, Solon H.
Dallin, Cyrus E.
Konti, Isidore
Lopez, Charles A.
Niehaus, Charles H.
Proctor, A. Phimister
Taft, Lorado
Vonnoh, Bessie Potter

Silver Medals

Barnhorn, Clement J.
Bissell, George E.
Boyle, John J.
Brenner, Victor D.
Bringhurst, R. P.
Calder, Alex. Sterling
Ezekiel, Moses
Flanagan, John
Longman, Evelyn B.
Mears, Helen
Miller, J. Maxwell
Murray, Samuel
Piccirilli, Attilio
Piccirilli, Furio
Pratt, Bela L.
Roth, Frederick G. R.
Schuler, Hans
Simmons, Amory C.
Weinman, Adolph A.

Bronze Medals

Ayton, Charles
Bagg, Louise E.
Birge, Edward
Carpenter, Margaret S.
Grunelle, Leonard
Eberle, St. L.
Guild, Mrs. E. C.
Harvey, Eli
Heber, C. A.
Hyatt, A. B.
Jaegers, Albert
Kemeys, Edward
Kitson, T. A. R.
Langton, B. Frances
Linder, Henry
Lukeman, Augustus
Moore, Lou Wall
Ney, Elizabeth
Pfeiffer, Clara
Price, Henry
Rhind, J. Massey
Salvatore, Victor
Sawyer, E. Warren
Schwartzott, M. M.
Scudder, Janet
Stillman, Effie
Tonetti, F. M. L.
Ward, Elsie
Yandell, Enid

GALLERY 3: NORTH AND EAST WALLS, UNITED STATES SECTION

GROUP XII

Architecture

Gold Medals

Burnham, Daniel H.
Brunner, Arnold W.
Carrère, John M.
Carrère & Hastings
Ferry & Clas
Gilbert, Cass
Kimball, T. R.

Silver Medals

Andrews, Jacques & Rantoul
Atterbury, Grosvener
Boring & Tilton
Cope & Stewardson
Eames & Young
Eyre, Wilson
Heins & La Farge
Rankin, Kellogg & Crane
Shepley, Rutan & Coolidge
Taylor, J. Knox
Vaughan, Henry

Bronze Medals

Longfellow, A. W.
Rogers, James Gamble
Wheelwright & Haven
Winslow & Bigelow

GROUP XIV

Original Objects of Art Workmanship

Grand Prizes

Mercer, Henry C.
Robertson, Hugh C.
Rogers, Bruce

Gold Medals

Codman, William C., for artistic rendering of design
Farnham, Paulding, for artistic rendering of design
Grueby, William H.
Hurley, E. T.
St. John, Agnes
Sears, Mary Crease
Updike, D. Berkeley
Van Briggle, Artus

Silver Medals

Barnum, Frances
Binns, Charles F.
Bontattler, N. G., Collaborator
Carson, Jane
Curtis, William Fuller
Dudley, Harry W., Hodge, J. Samuel, Collaborators
Krasser, Frederick
Kendrick, George P., Collaborator
Leonard, Mrs. Anna B.
Meyers, Joseph F.
Mitchell, Marianne
Nickerson, Thomas S.
Stone, Arthur J.
Tiffany, Louis C.
Volk, Douglas

Bronze Medals

Baker, Cordelia T.
Conwell, Clark
Dolese, Rose and Minnie
Easton, Charles Frederick

GALLERY 115: WEST WALL, FRENCH SECTION

Fechheimer, Rose
Foote, Florence
Gerow, Grace D.
Gowdy, Fred W.
Jones, Henrietta O.
Knight, Mary C.
Kunkler, Adolph C.
Le Blanc, Marie Hoa
MacNeil, Mrs. Carol B.
Marot, Elizabeth G.
Perkins, Lucy F.
Pomeroy, Sanford B.
Shaw, Mrs. Emily M.
Stiles, Gertrude
Van Briggle, Anna G.
Volkmar, Fred E.
Walrath, Fred E.
Young, George B.

ARGENTINA

GROUP IX

Paintings and Drawings

Grand Prize

Carcova, Ernesto de la

Gold Medals

Collivadino, Pio
Giudici, Reynaldo
Sivori, Eduardo

Silver Medals

Artigue, Emilio
Caraffa, Emilio
Garcia, Ricardo
Ripamonte y Toledo, Carlos P

Bronze Medals

Cid de Dampt, Diana
Quiros, Cesareo B. de
Wernicke, Julia

GROUP X

Etchings, Engravings and Lithographs

Silver Medal

Collivadino, Pio

GROUP XI

Sculpture

Grand Prize

Yrurtia, Rogelio

Gold Medal

Dresco, Arturo

Silver Medal

Correa, Morales L.

Bronze Medal

Alonzo, Mateo

GALLERY 18: NORTH AND EAST WALLS, UNITED STATES SECTION

AUSTRIA

Commemorative Diploma and Gold Medal

To the Imperial Royal Ministry of Education, for the Most Complete and Most Attractive Installation in the Department of Art.

GROUP IX

Paintings and Drawings

Grand Prize

Hampel, Walter

Gold Medals

Delug, Alois
Hynais, Vojetch
Kauffman, Adolph
Konopa, Rudolph
Lebiedzki, Eduard
Mehoffer, Joseph
Schaeffer, August
Svabinsky, Max

Silver Medals

Axenstowicz, Theodor
Bamberger, Gustav
Falat, Juljan
Geller, Johann Nepomuk
Hessl, Gustav H.
Joanvits, Paul
Jungwirth, Joseph
Kasparides, Eduard
Kempf, Edler von H.
Mucha, Alfons
Preisler, Jan
Ranzoni, Hans
Russ, Robert
Schwaiger, Hanus
Slavicek, Antonin
Stauffer, Victor
Thiele, Franz
Wilda, Charles
Wilt, Hans
Wyczolkowski, Leon

Bronze Medals

Ameseder, Eduard
Bernt, Rudolf
Germela, Raimund
Graft, Ludwig Ferd
Honsa, Jan
Hudecek, Antonin
Jahn, Gustav
Kinzel, Joseph
Kruis, Ferdinand
Larwin, Hans
Luntz, Adolf
Merode, Carl Freiherr von
Schiff, Robert
Simon, Frantisek
Tomez, Heinrich
Uprka, Joza H.
Wyczolkowski, Leon
Zetsche, Eduard
Zoff, Alfred

GROUP X

Etchings, Engravings and Lithographs

Gold Medal

Kupka, Frantisek

GALLERY 29: LOOKING WEST, AT NIGHT, UNITED STATES SECTION.

Silver Medals

Danilowatz, Joseph
Hagenbart, Fritz

Bronze Medals

Cossmann, Alfred
Holarek, Alfred
Kock, Ludwig
Tichy, Karl

GROUP XI

Sculpture

Grand Prize

Zumbusch, Kaspar, Ritter von

Gold Medals

Kautsch, Henri
Scharff, Anton
Seib, Wilhelm.

Silver Medals

Breithut, Peter
Charlemont, Theodor
Gruber, Jakob
Hofmann, Edmund
Katka, Bohumie
Marschall, Rudolf
Pawlick, Franz X.
Pohl, Adolf
Seiffert, Franz

Bronze Medals

Hausmann, F.
Kaan, Arthur
Laszczka, Konstantin
Lax, Joseph
Schwartz, Stefan
Stein, Alwyn von
Swoboda, E. A.
Wollek, Karl

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Ludwig Bauman, for Design of the Austrian Government Pavilion

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GROUP XIV

Original Objects of Art Workmanship

Gold Medals

Emmel, Bruna
Kotera, Jan

GALLERY 17: LOOKING EAST, AT NIGHT, UNITED STATES SECTION.

Silver Medals

Exner, Hilda
Novak, Prof. E.
Schimkowitz, O.
Schlangenhausen, Emma
Schufinsky, Victor
Suchardo, S.
Wolf, Karl

Bronze Medals

Engelhardt, Joseph
Kloucek, Prof
Koehler, Karl
Petr, K.
Powolny, F.
Sika, Juta
Silek, J.
Unger, Hilda
Wutscher, Karl

BELGIUM

GROUP IX

Paintings and Drawings

Grand Prize

Heymans, Adrian Joseph

Commemorative Gold Medal and Diploma of Honor

For Distinguished Service in Art

Courtens, Franz

Gold Medals

Buysse, Georges
Charlet, Franz
Claus, Emile
Courtens, Franz
Delaunois, Alfred
Dierckx, Pierre J.
Frederic, Leon
Leempoels, Jef
Leveque, August
Khnopff, Fernand
Willaert, Ferdinand

Silver Medals

Boudry, Alois
Cassiers, Henry
Cluysnaer, Andre
De Hem, Louise
Farazyn, Edgard
Laermans, Eugene
Robert, Raphael
Stacquet, Henri
Vandivort, Louis
Verhaert, Piet
Wytsman, Rodolphe Paul

Bronze Medals

Abattuci, Pierre Jean
Baes, Firmin
Blieck, Maurice
Calais, Henriette
Cambier, Louis
De Bievre, Marie
Maeck, Leopold
Hens, Franz
Hoorickx, Ernest
Horenbant, Joseph
Jottrand, Lucien
Mathieu, Paul
Thomas, Henri
Van Andringa, Martin
Van Beurden, Alphonse G.
Van Cauwelaert, Emile Jean
Van Hove, Edmond
Wytsman, Juliette

GROUP X

Etchings, Engravings and Lithographs

Silver Medal

Peeters, Louis

Bronze Medals

Bernier, Charles
Lauwers, Francois

GROUP XI

Sculpture

Grand Prizes

Lanbeaux, Jef
Meunier, Constantin

Gold Medals

Lagae, Jules
Samuel, Charles

Silver Medals

Dubois, Paul
Dupon, Josue
LeRoy, Hypp
Nocquet, P. A.

Bronze Medals

Bandrenghien, J.
Blickx, T. G. M.
Boncquet, H.
Jespers, L. E. M.
Van Beurden, A.
Van Peteghen, A.
Vogelaar, L.

GROUP XIV

Original Objects of Art Workmanship.

Silver Medal

Desmedt, Pierre

Bronze Medal

Zech, J. B.

BRAZIL

GROUP IX

Paintings and Drawings

Gold Medal

Visconti, E.

Silver Medals

Figueiredo, A. Silva, Oscar P. da Weingartner, Pedro

Bronze Medals

Brocos, Modesto Delpino, A. Pacheco, Insley

GROUP X

Etchings, Engravings and Lithographs

Bronze Medal

Brocos, Modesto

GROUP XI

Sculpture

Gold Medal

Girardet, A. G.

Bronze Medal

Zani, Amadeu

GROUP XIV

Original Objects of Art Workmanship

Bronze Medal

Visconti, E.

BULGARIA

GROUP IX

Paintings and Drawings

Grand Prize

Vechin-Yaroslav

Gold Medal

Mrkvitchka, J. V.

Silver Medal

Mitoff, A.

Bronze Medal

Berberoff, Christo

GROUP XI

Sculpture

Silver Medal

Schatz, Boris

GROUP XIV

Original Objects of Art Workmanship

Bronze Medals

Michailoff, B.

Pirponoff, D. J.

CANADA

GROUP IX

Paintings and Drawings

Commemorative Diploma and Gold Medal of Honor

For Distinguished Service in Art

Harris, Robert

Silver Medals

Brymner, William
Carlyle, Florence
Dyonnet, Edmund
Williamson, A. C.

Bronze Medals

Challener, Frederic S.
Cullen, Maurice
Gagnon, Clarence A.
Hammond, John
Hope, William
Knowles, F. McGillivray
Muntz, Laura
Reid, G. A.
Tully, Sidney Strickland
Watson, Homer

CUBA

GROUP IX

Paintings and Drawings

Gold Medal

Romanach, Leopoldo

Bronze Medals

Melero, Aurelio

Mercier, Concepcion

Tejada, J. J.

GERMANY

GROUP IX

Paintings and Drawings

Grand Prize

Menzel, Adolph von

Commemorative Gold Medal and Diploma

For Distinguished Service in Art

Kaulbach, Fritz August von

Gold Medals

Bantzer, K.
Bartels, Hans von
Defregger, Franz von
Diez, Wilhelm von
Erdtelt, Alois
Herrmann, Hans
Koester, Alexander
Kuehl, Gotthard
Loeffitz, L. von
Schreuer, Wilhelm
Vogel, Hugo
Werner, A. von

Silver Medals

Bloss, Carl
Echler, A.
Engel, Otto H.
Firle, Walther
Fischer-Gurig, Adolph
Freudemann, Victor
Friese, Richard
Gruetzner, Eduard
Hamacher, Willy
Hoch, Franz
Kallmorgen, Frederick
Kuestner, Carl
Laupheimer, Anton
Maennchen, Adolph
Marcus, Otto
Meyerheim, Paul
Rabending, Fritz
Scheurenberg, Joseph
Schuster-Woldau, Raffael
Simm, Franz
Thor, Walter
Ziegler, Carl

Bronze Medals

Adam, Julius
Andersen-Lundby, A.
Baer, Fritz
Canal, G. von

Dielitz, Conrad
Fechner, Hans
Fink, August
Flesch-Brunningen, L. von
Fuks, Alexander
Gaisser, M.
Heimes, Heinrich
Holmberg, August
Holzapfel, Carl
Horst-Schulze, Paul
Junker, Hermann
Kowalski Wierusz, A. von
Koberstein, Hans
Knopf, Hermann
Kronberger, Carl
Marx, Gustav
Meyer, Kunz
Mohrbutter, Alfred
Meyn, George L.
Mueller-Schoenefeld
Nagel, Wilhelm
Petersen, Walter
Schaeffer, Philipp O.
Schnee, Hermann
Schuster-Woldan, George
Struetzel, Otto
Schraegle, Gustav
Unger, Hans
Uth, Max
Vogeler, Heinrich
Wiesinger-Florian, Olga
Wirth, Anna Maria

GROUP X

Etchings, Engravings and Lithographs

Gold Medals

Krueger, Albert
Luehrig, Georg
Pietschmann, E. M.

Silver Medals

Gampert, Otto
Kresse, Oswald
Schlumprecht, Heinrich
Seydel, Hans
Steinhausen, Wilhelm

Bronze Medals

Cosomati, Ettore
Eilers, Gustav
Fabian, Max
Gentz, Ismael
Kuehn, Ludwig
Meyer, Hans
Raab, Doris

GROUP XI

Grand Prizes

Begas, Reinhold
Breuer, Peter

Gold Medals

Brütt, A.
Busch, Georg
Eberlein, Gustav
Epler, Heinrich
Klein, Max
Wandschneider, Wilhelm

Silver Medals

Baumbach, Max
Freese, Ernst
Geyger, E. M.
Heilmaier, Max
Janensch, Gerhard
Lepke, Ferdinand
Schauss, Martin
Seffner, Carl
Stocker, Daniel

Bronze Medals

Beyrer, Eduard
Boeltzig, Reinhart
Hahn, Wilhelm
Heineman, Fritz
Koenig, Richard
Koerschgen, Josef
Mayer, Rudolf
Merz, Karl
Pfeiffer, A.
Pagels, H. M.
Schmidt-Kestner
Stark, Constantin
Sturm, Paul
Von Gosen, Theodor
Vordermaier, Ludwig
Wenck, Ernst
Werner, Selmar
Wuensche, Emil

GROUP XII

Architecture

Gold Medal

Seidl, Gabriel von

Commemorative Gold Medal and Diploma of Honor

Schmitz, Bruno, for Design of German Restaurant Pavilion, and Treatment of its Grounds

Silver Medals

Breslauer & Salinger
Grassel, Hans
Hasack, Max
Hauberrisser, George von
Kreis, Wilhelm
Möhring, Bruno
Olbrich, Joseph M.
Schmidt, Heinrich, Baron von
Seidl, Emanuel

Bronze Medals

Rank, Brothers
Thyriot, Franz

GROUP XIV

Original Objects of Art Workmanship

Grand Prize

Lluger, Professor Max

Gold Medals

Hoffacker, Karl
Hulbe, George
Kornhas, Prof. C.
Mueller-Salem, Jul
Schumacher, Fritz
Schmutz-Baudiss, Theo

Silver Medals

Schmidt-Pecht, Elizabeth
Macco, Robert

Bronze Medals

Scharvogel, J. J.
Seidler, H.

HOLLAND

GROUP IX

Paintings and Drawings

Grand Prize

Israels, Josef

Commemorative Diplomas and Gold Medals of Honor

For Distinguished Service in Art

Berlage, Hendrik Petrus
Maris, Willem
Mesdag, Hendrik Willem

Gold Medals

Bauer, Marius A. J.
Blommers, Bernardus J.
Breitner, G. H.
Bock, Theophile de
Essen, Jan van
Maris, Willem
Schwartze, Therese
Wild, Carel F. Louis de
Witsen, Willem

Silver Medals

Apol, Louis
Arntzenius, Floris
Bastert, Nicolaas
Briet, Arthur
Court, Onderwater H. F. de
Dijsselhoff, G. W.
Gorter, Arnold Marc
Hoppe, Bernard
Jösselin de Jong, P. de
Jurres, Johannes Hendrik
Kever, Jacob S. H.
Mastenbroek, Johan H.
Moes, Wally
Offermans, Tony
Pieters, Evert
Roelofs, Albert
Schregel, Bernard
Sluiter, Willy
Soest, Louis W. van
Wijsmuller, J. H.

Bronze Medals

Bisschop, Richard
Bongers B.
Broedelet, André
Comte, Adolf le
Dooyeward, Jacob
Frankfort, Eduard
Heyberg, Jonannes G.
Hoynck, van Papendrecht J.
Hulk, Johannes Fr. Junior
Koning, Arnold Hendrik
Koster, Anton Louise
Melis, Henricus J.
Mondriaan, Frits
Oldewelt F. G. W.
Oppenoorth, W. J.
Rip, Willem Cornelis
Schildt, Martinus
Wiggers, Dirk
Zoetelief Tromp, J.

GROUP X

Etchings, Engravings and Lithographs

Grand Prize

Bauer, Marius A. J.

Gold Medals

Dake, Prof. C. L.
Dupont, Prof. Pieter
Graadt van Roggen, Johannes M.
Storm van's Gravesande, C.

Silver Medals

Bosch, Etienne
Haverman, Hendrik J.
Hoytema, Th. van
Veldheer, Jacob G.
Witsen, Willem

Bronze Medals

Koster, A. L.
Kramer, Martinus

GROUP XI

Sculpture

Gold Medal

Wijk, Charles van

Silver Medals

Wienecke, J. C.

Bronze Medals

Begeer, C. J.
Hesselink, Abraham
Schwartze, Georgina

GROUP XII

Architecture

Bronze Medals

Berlage, Hendrik Petrus
Cuypers, Eduard

GROUP XIV

Original Objects of Art Workmanship

Gold Medals

Brom, Jan
Hartgring, A.
Lecomte and Mauser
Van Rossem

Silver Medals

Cachet, F. Lion
Eisenloeffel, Jan
Lebeau, Chris
Mendes da Costa, J.
Jansen, W. F. G.
Nienhuis, L.
Nieuwenhuis, T.
Penaat, Willem

Bronze Medal

Nienhuis, L.

HUNGARY

GROUP IX

Paintings and Drawings

Gold Medals

Laszlo, F. E.
Thorma, J. de

Commemorative Gold Medal and Diploma

For Distinguished Service in Art

Lotz, L.

Silver Medals

Perlmutter, I.
Poll, H.
Szinyei-Merse
Zemplény, T.

Bronze Medals

Bihari, S.
Ferenczy, K.
Grünwald, B.
Mendlik, O.
Reti, I.
Szenes, F.

GROUP XI

Sculpture

Gold Medals

Zala, Gyorgy
Ligeti, M.

Silver Medals

Damko, J.
Telcs, E.

Bronze Medal

Vastagh, George

GROUP XIV

Original Objects of Art Workmanship

Gold Medal

de Sikorski, T.

Silver Medal

Horti, Professor Paul

Bronze Medals

Betlen, Gyula
Kriesch, Aladar
Rappaport, O.
Tarjan, O.

INTERNATIONAL SECTION

CEYLON

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Skinner, F., for his Design for the Ceylon Government Pavilion

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GROUP XIV

Original Objects of Art Workmanship

Silver Medals

Arnolis, Nami

Andris, Hami

Bronze Medal

Wimalaratne, D. D.

CHINA

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Atkinson & Dallas

For their Design for the Chinese Government Pavilion

GROUP XIV

Original Objects of Art Workmanship

Gold Medals

Chun Kwan Kee

Shen Shao An Shoo Kee

Silver Medals

Shu Lien Chi

Lee Chin Chin

DENMARK

GROUP XIV

Original Objects of Art Workmanship

Grand Prize

Engelhardt, V., Copenhagen

Silver Medals

Kahler, Herman

Nielson, E.

Bronze Medals

Baden, Jacob

Reistrup-Hansen (Collaborator)

NORWAY

GROUP XIV

Original Objects of Art Workmanship

Silver Medal

Munthe, Gerhard

ITALY

GROUP IX

Paintings and Drawings

Grand Prize

Mancini, Antonio

Gold Medals

Caprile, Vincenzo
Dall 'Oca Bianca, Angelo
De Karolis, Adolfo
Esposito, Gaetano
Gola, Emilio
Innocenti, Camillo
Laurenti, Cesare
Rizzi, Antonio

Silver Medals

Bazzaro, Leonardo
Casciaro, Giuseppe
Chini, Galileo
Ciardi, Guglielmo
Ciardi, Giuseppe
Cipolla, Fabio
Coromaldi, Umberto
De Francisco, Pietro
Fattori, Giovanni
Ferrari, Arturo
Gioli, Luigi
Longoni, Emilio
Migliaro, Vincenzo
Morbelli, Angelo
Omegna, Filippo
Pailizza, Giuseppe
Petiti, Filiberto
Sezanne, Augusto
Stoppoloni, A. G.
Tavernier, Andrea.

Bronze Medals

Bonomelli, Romeo
Corelli, Augusto
Damolin, Oreste
Discovolo, Antonio
Favai, Gennaro
Fornara, Carlo
Ghiglia, Oscar
Lori, Amedeo
Mucchi, Anton Maria
Noci, Arturo
Pazzini, Norberto
Rava, Maurizio
Stragliati, Carlo

GROUP X

Etchings, Engravings and Lithographs

Bronze Medals

Viligiardi, Arturo
Vitalini, Francesco

GROUP XI

Sculpture

Grand Prizes

Monteverde, Giulio
Romanelli, Raffaello

Gold Medals

D'Orsi, Achille
Fontana, Carlo
Galetti, Stefano
Rivalta, Augusto
Rutelli, Mario

Silver Medals

Cassi, Enrico
Laforet, Alessandro
La Spina, Michele
Nicolini, Giovanni
Origo, Clemente
Pellini, Eugenio
Prini, Giovanni

Bronze Medals

Benini, Mauro
Bescara, Cesare
Buemi, Salvatore
De Albertis, Eduardo
Graziosi, Giuseppe
Marsili, Emilio
Sodini, Dante

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Sommaruga, Giuseppe, for his work upon the grounds of the Exposition, and Distinguished Service in Art

Silver Medals

Collamarini, Edoardo
Vilgiardi, Arturo

GROUP XIV

Original Objects of Art Workmanship

Silver Medal

Chini, Galileo.

Bronze Medal

Chini, Chino, Collaborator

JAPAN

GROUP IX

Paintings and Drawings

Grand Prize

Gaho, Hashimoto

Gold Medals

Gajo, Massao
Imao, Keinen
Ohashi, Suiseki
Watanabe, Seitei

Silver Medals

Araki, Jippo
Araki, Kwanpo
Hata, Hoyei
Hirai, Chokusui
Hirose, Toho
Ishii, Sodo
Kanda, Bunsho
Kawabata, Giokusho
Kawamura, Giokuun
Kobayashi, Gokio
Kochi, Gakei
Komiya, Madam Tokei
Kubota, Kinsen
Muramatsu, Ungai

Murase, Giokuden
Nomura, Bunkio
Ogata, Gekko
Sato, Shiyen
Takashima, Kokkai
Uyeda, Manshu
Uyemura, Madam Shoyen
Yamamoto, Shunkio

Bronze Medals

Atomi, Madam Giokushi
Kawai, Giokudo
Mitsutani, Kunishiro
Morohoshi, Seisho
Otake, Chikuha
Takahashi, Giokuyen
Wada, Yeisaku
Yoshida, Hiroshi

GROUP XI

Sculpture

Gold Medals

Kaneda, Kanejiro
Yamazaki, Choun

Silver Medals

Abe, Insai
Toyama, Chozo
Udagawa, Kazuo
Yakushiji, Koun

Bronze Medals

Hombo, Gitaro
Ishii, Kihyoye
Murata, Kichigoro
Omachi, Yeijiro
Suzuki, Chokichi
Watanabe, Osao

GROUP XII

Architecture

Grand Prize

Hon. Hayato Foukuba, for Landscape Architecture of Garden of Japanese Government Pavilion

Gold Medal

Masamachi Kuru, for Design for Japanese Government Pavilion

Bronze Medals

Morita, Ichigoro
Sasaki, Iwajiro

GROUP XIV

Original Objects of Art Workmanship

Grand Prizes

Kawashima, Jimbei
Miyagawa, Kozan
Namikawa, Sosuke
Okazakei, Sessei
Shirayama, Shosai

Gold Medals

Aikawa, Toyoo
Akatsuka, Zittoku
Fujiwara, Ihioye
Furuchashi, Iwajiro
Hayashi, Kuhioye
Hirano, Kichibei

Iida, Shinhichi
Ito, Tozan
Jomi, Yeisuke
Kagawa, Katsuhiro
Keida, Masataro
Kinkozan, Sobei
Kumagai, Naoyuki
Namikawa, Yasuyuki
Nishimura, Jihioye
Nishimura, Sozayemon
Shima, Sahioye
Shoami, Katsuyoshi
Tsujimura, Shoka
Tsukada, Shukio
Uno, Jinmatsu
Yabu, Meizan
Yamada, Chosaburo

Silver Medals

Fujikawa, Shinzo
Hayashiya, Jisaburo
Ikeda, Seisuke
Ito, Sadabumi
Kawara, Taro
Mikami, Kosaburo
Mukai, Shigetaro
Nakamura, Sakujiro
Shiozaki, Rihei
Takito, Manjiro
Tanaka, Rihichi
Tanaka, Sadahichi
Tsukamoto, Jimbei
Yukio, Yukio

Bronze Medals

Hattori, Todasaburo
Kanamori, Hichiro
Kanamori, Tohei
Matsubayashi, S.
Terabayashi, Katai
Yanagiwara, T.

MEXICO

GROUP IX

Paintings and Drawings

Gold Medal

Fabres, Antonio

Bronze Medal

Garcia, Jesus Coromina

GROUP X

Etchings, Engravings and Lithographs

Bronze Medal

Fabres, Antonio

GROUP XI

Sculpture

Bronze Medal

Prieto, L.

PORTUGAL

GROUP IX

Paintings and Drawings

Commemorative Diploma and Grand Medal of Honor

For Distinguished Service in Art

H. R. M. the King of Portugal

Grand Prize

Columbano, Bardello Pinheiro

Gold Medal

H. R. M. the King of Portugal

Silver Medals

H. R. M. the Queen of Portugal

Carneiro, Antonio T., Jr.

Condeixa, Ernesto F.

Salgado, José Velloso

Bronze Medals

Brito, José de

Mello, Arthur V. de

Mello, David de

Vaz, Joao

GROUP X

Etchings, Engravings and Lithographs

Bronze Medal

Lallemant, Luciano

GROUP XI

Sculpture

Grand Prize

Texeira Lopez, Antonio

Bronze Medals

Simoes d'Almeida (Sobrinho), José

RUSSIA

GROUP IX

Paintings and Drawings

Commemorative Diploma and Gold Medal of Honor

For Distinguished Service in Art

Repin, T. E.

Gold Medals

Ivanoff, M. F.

Shmaroff, P. D.

Silver Medals

Denisoff-Uralsky, A. K.
Djenyaeff, T. A.
Eberling, A. R.
Kahl, C. N.
Kardofsky, D. N.
Latree, N. P.
Makoushenko, T. L.
Pigorbff, N. P.
Rohrich, N. C.
Sitchoff, F. V.
Vladimiroff, I. A.
Zaroubin, V. T.

Bronze Medals

Baklund, Elsa
Bilit, J. S.
Feldman, K. A.
Foukin, N. M.
Haush, A. F.
Heller, P. T.
Ivanoff, N. T.
Koudriavtseff, A. Z.
Landan, Emilie
Petrovitcheff, P. T.
Popoff, V. N.
Root, N. F.
Schmidt, G. G.
Shabounin, N. A.
Svietlitsky, G. P.
Tseregoty, N. G.

GROUP X

Etchings, Engravings and Lithographs

Bronze Medals

Xydias, P. S.

GROUP XI

Sculpture

Gold Medal

Ginsburg, E. Y.

Silver Medal

Sinayoff-Bernstein

SWEDEN

GROUP IX

Paintings and Drawings

Grand Prize

Zorn, Anders L.

Commemorative Diplomas and Gold Medals of Honor

For Distinguished Service in Art

Larsson, Carl
Börjesson, Johan
Cedarström, Baron Gustaf

Gold Medals

Arborelius, Olof
Bergstrom, Alfred
Kallstenius, G. S. N.
Liljefors, Bruno A.
Osterman, Bernhard
Osterman, Emil

Silver Medals

Ankarcrona, Gustaf
Behm, Vilhelm
Borgh, K. A
Hedberg, Erik
Hullgren, Carl Oscar
Johansson, Carl
Larsson, Carl
Smith, Wilhelm
Wallen, Gustav Theodor

Bronze Medals

Almquist, Ester
Brate, Fanny
Genberg, Anton
Nordgren, Anna
Ronquist Lotten
Wahlstrom, Charlotte

GROUP X

Etchings, Engravings and Lithographs

Gold Medals

Larsson, Carl

GROUP XI

Sculpture

Gold Medals

Lundberg, Theodor
Malmquist, Gustaf

Silver Medals

Edstrom, David
Milles, Carl
Milles, Ruth

Bronze Medals

Blomberg, Sigrid
Neujd, Herman
Sprinchorn, Gerda

GROUP XII

Commemorative Silver Medal and Diploma

For Work upon the Exposition Grounds

Boberg, Ferdinand, for Design of Swedish National Pavilion

SPECIAL COMMEMORATIVE AWARDS
APART FROM GROUP EXHIBITS

The International Jury of Awards expressed regret that the exhibits of France and Great Britain were not in competition.

The following awards in recognition of distinguished services in connection with various national sections of the Department of Art have been made:

ARGENTINE

Commemorative Diploma and Gold Medal

Schiaffino, Eduardo

AUSTRIA

Commemorative Diplomas and Gold Medals

Axentowicz, Professor Theodore
Bernt, Architect Rudolf
Kotera, Professor Jan
Urban, Architect Joseph

BELGIUM

Commemorative Diploma and Gold Medal

Verlant, Ernest

FRANCE

Commemorative Diploma and Grand Medal of Honor

For Distinguished Service in Art

Roujon, Henri

Commemorative Diploma and Gold Medal

Saglio, André

GERMANY

Commemorative Diplomas and Gold Medals

Adam, Professor Julius
Janensch, Professor Gehr
Kreis, Professor Wilhelm
Marr, Professor Karl
Schaefer, Professor Max

GREAT BRITAIN

Commemorative Honors for Distinguished Services

In Connection with the British Exhibit

Sir Edward J. Poynter, Chairman, Diploma
Isidore Spielman, Honorary Secretary, Diploma

E. J. Gregory, Diploma and Gold Medal for installation of collection
Alfred Parsons, Diploma and Gold Medal for installation of collection
Walter Crane, Chairman for Arts and Crafts, Diploma
Edward S. Pryor, Honorary Secretary for Arts and Crafts, Diploma
Halsey Ricardo, Diploma and Gold Medal for installation of collection

HOLLAND

Commemorative Diplomas and Gold Medals

Comte, Adolf le
Cuypers, Eduard
Martens, Willy

HUNGARY

Commemorative Diploma and Gold Medal

Horti, Professor Paul

ITALY

Commemorative Diplomas and Gold Medals

Apolloni, A.
Pavia, Hon. Angelo

JAPAN

Commemorative Diplomas and Gold Medals

Naohike, Masaki
Keisuke, Niwa
Shugio, Heromich

RUSSIA

Commemorative Diploma and Gold Medal

Makofsky, V. E.

SWEDEN

Commemorative Diploma and Gold Medal

Schultzberg, Anshelm

UNITED STATES

Commemorative Awards

For Service in Connection with the Department of Art

Halsey C. Ives, Diploma and Grand Prize
Charles M. Kurtz, Diploma and Gold Medal
George Julian Zolnay, Diploma and Gold Medal
Frederick Allen Whiting, Diploma and Gold Medal
William H. Fox, Diploma and Silver Medal
Olive Whiting, Bronze Medal

Commemorative Diploma and Gold Medal

To Harry W. Watrous

For valuable assistance in the formation of the exhibit of the United States Section.

ILLUSTRATIONS

OF THE PAINTINGS

WITH BRIEF BIOGRAPHICAL SKETCHES OF THE ARTISTS REPRESENTED AND DESCRIPTIVE NOTES ON THE PICTURES

BY CHARLES M. KURTZ, PH.D.

UNITED STATES.

JAMES A. McNEILL WHISTLER (1834-1903).

Among modern artists no man has been more discussed, more admired, more condemned, more appreciated or more misunderstood, than the late Mr. Whistler. And there has been no greater artistic personality in the world for many a day. Subtle in feeling and in artistic vision, exquisite in his power of discriminating selection and the delicacy and charm of his interpretation, as well as in his technique; with rare sense of color and its harmonious combinations, Mr. Whistler was a distinguished figure in the world's art. He was born in Lowell, Massachusetts, in 1834. For a time he was a student at West Point. In 1857 he was studying painting, under Gleyre, in Paris. He lived and painted in England, France and Italy; but his work shows the influence of Japan rather than that of any other country—and this influence was digested and assimilated. His work was distinctively his own. As an etcher, he has had no superior in the history of art. In his later years he was the recipient of many medals and decorations, which honored the artistic perspicacity of the donors. He was a member of the Royal Society of British Artists; the Société Nationale des Beaux Arts, Paris; President of the International Society of Sculp-

VICTORIA AND ALBERT LIBRARY

J. A. McNEIL WHISTLER: ROSA CORDER

tors, Painters and Gravers, London; Honorary Member of the Royal Academy of Saint Luke, Rome; Honorary Member of the Royal Academy of Bavaria, Munich; and of the Royal Academy of Dresden; Officer of the Legion of Honor, Knight of the Order of Saint Michael of Bavaria, Commander of the Order of the Crown of Italy, etc. He was accorded the Grand Prix at the Paris Exposition, 1900. He is represented in the Gallery of the Luxembourg, Paris; the Corporation Gallery, Glasgow, etc., etc. He died in London, in 1903.

Portrait of Miss Rosa Corder (Gallery 32). Lent by Mr. Richard A. Canfield, Providence, R. I.

A young woman in a black dress stands before the observer, in profile, holding in her hand a brown hat with a large feather. She is in a subdued light and gazes abstractedly toward the right. The face is thoughtful, giving the impression of spiritual rather than of material vision. The artist has painted this black-garbed figure upon a black background—a difficult feat, but one accomplished so successfully that even the black is luminous. Technically, Mr. Whistler has painted no finer picture. (Other pictures by Mr. Whistler hang in Galleries 7 and 21. See Official Catalogue.)

HOLLAND.

(UNITED STATES LOAN EXHIBIT.)

REMBRANDT VAN RYN (1607-1669).

Rembrandt Van Ryn, the first in rank of all Dutch painters and a commanding figure in the art history of the world, was born at Leyden in 1607 and died at Amsterdam in 1669. At the age of twelve, he entered the studio of Van Swanenborch and three years later that of Pieter Lastmann. In 1628 he received his first pupil, Gerard Douw—one of many who profited from his instruction and became distinguished. Rembrandt was a prolific painter, and is represented in most of the great collections of the world. His works now

REMBRANDT VAN RYN: THE STANDARD BEARER

command stupendous prices. He was unrivaled in the representation of effects of light and shadow, was a keen observer and interpreter of character, and was a superb colorist.

The Standard Bearer (Gallery 5). Lent by Mr. George Jay Gould, New York.

This picture represents a man about sixty years of age, standing, nearly full face to the observer, grasping in one hand the staff of a tri-colored banner emblazoned with the arms of the City of Amsterdam, and holding in the other hand a glove. He wears a black slouched hat with a white feather, a brown doublet with gold buttons, a blue scarf over one shoulder and a richly embroidered sword-belt. The hilt of his sword is seen on his left. The figure is three-quarter length, life size. This is one of the famous examples of Rembrandt's work. It was once in the collection of Sir Joshua Reynolds, and later in that of the Earl of Warwick. It is described by all the writers on Rembrandt's work.

GREAT BRITAIN.

(UNITED STATES LOAN EXHIBIT.)

SIR JOSHUA REYNOLDS (1723-1792).

Born at Plympton, Devonshire, England, 1723. Pupil of Thomas Hudson. He painted portraits in his native place, in London and Plymouth. In 1749 he visited Italy, where he spent three years studying the works of Titian, Veronese and other masters of the Italian School. In 1768 he was made president of the Royal Academy, which was organized that year by King George III. The following year he was knighted. He died in 1792, and was buried in Saint Paul's, leaving his niece a fortune of £100,000 from the earnings of his brush. W. E. Henley, the English writer, says: "He painted men, women and children with equal distinction, understanding and effect; and he remains the completest artist and perhaps the greatest painter that Great Britain has yet produced. None, whether in

SIR JOSHUA REYNOLDS: THE DUCHESS OF MARLBOROUGH

portraiture or landscape, has maintained so lofty and so imperturbable a level of excellence, or shown so constant and so exquisite a respect for dignity of style." Allan Cunningham writes: "In character, expression, and in manly ease, he never has been surpassed. He is always equal, always natural, graceful, unaffected. Over the meanest head he sheds the halo of dignity; his men are all nobleness; women all loveliness, and his children all simplicity—yet all are like the living originals."

Portrait of the Duchess of Marlborough (Gallery 6). Lent by Mr. George Jay Gould, New York.

Full-length portrait of a lady with blue eyes, pink cheeks and light brown hair combed up from the forehead in a monumental coiffure, standing, leaning against a balustrade, across which one obtains a view of a park. She wears a low-cut white silk dress, with a bright crimson-velvet robe, lined and bordered with ermine. There is distinction and grace in the figure; the flesh painting is fine, and there is splendid, broad technique in the treatment of the draperies.

UNITED STATES.

JOHN SINGER SARGENT, London, England.

There are a few painters who, by reason of great technical proficiency, stand in the front rank of their profession. Among them are Sargent, the American; Zorn, of Sweden; Guthrie and Lavery, of Great Britain; Sorolla, of Spain; Lucien Simon, of France, Chase and Cecilia Beaux, of the United States. There may be others, but one does not recall them so readily as those named. Lenbach was a great painter of character, but he was not a masterly technician in the sense in which the term applies to Sargent. Whistler was a great artist—perhaps the greatest artist of our time—but his work primarily moves one in a different way than from the technical standpoint. His charm grows upon one as his work is studied. It appeals to the intellect and

JOHN S. SARGENT: THE MISSES HUNTER

all the aesthetic sentiments. It is a harmony which subtly impresses and enthrals. The work of Sargent commands instant attention, and evokes wonder as well as admiration. It is more than mere bravura, however; it, too, holds and grows upon one.

John Singer Sargent was born in Florence, Italy, of American parents, in 1856. He studied under Carolus Duran, in Paris. He was awarded a second class medal at the Salon, Paris, in 1881; medal of honor, Paris Exposition, 1889; medal, Art Club of Philadelphia, 1890; medal, World's Columbian Exposition, Chicago, 1893; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1894; medal of honor, Paris Exposition of 1900; gold medal, Pan-American Exposition, Buffalo, 1901; Converse gold medal, Pennsylvania Academy of the Fine Arts, 1903; gold medal, Berlin, 1903. Member of the National Academy, New York; of the Royal Academy, London; of the Paris Society of American Painters, the Société Nationale des Beaux Arts, Paris, etc.; Chevalier of the Legion of Honor, France.

Portrait of the Misses Hunter (Gallery 32). Lent by Mr. and Mrs. Charles Hunter, Darlington, Hants, England.

Three young English women of refined type are seated on a circular divan covered with red and green silk brocade, in the center of a handsome apartment, with a dark Japanese screen as background. The two at the right wear black silk dresses; the third is in white silk. A red fan is held in the lap of the central figure—giving a most effective color accent—and a Scotch terrior lies in the folds of her skirt. As an attractive composition, an agreeable arrangement of color and an expression of technical proficiency, there is no work in the various sections of the Exposition which surpasses this. Only a few pictures are in the same class with it. One feels that each face is an interpretation. No one could mistake for a moment the relationship of these sisters, or their nationality. As to the material quali-

ARNOLD BÖCKLIN: SAPPHO

ties, the flesh painting, the hair, the textures of the dresses—all are admirably realized, in the simplest, most direct and informed manner. Viewing the work from the proper distance, even the novice marvels at the accuracy with which the sheen of the silk is represented in all its varying lights and shadows; while, upon close inspection, he marvels even more at the boldness, dash, but at the same time sureness, of the broad strokes of the brush by which the result has been attained. Rarely arises a painter who sees so surely and completely, who attains such knowledge of the resources of his art, and who is so completely in command of these resources. (Other works by Mr. Sargent are in Galleries 2 and 16. See Official Catalogue.)

SWITZERLAND.

(UNITED STATES LOAN EXHIBIT.)

ARNOLD BOECKLIN 1827-1903).

Born in Basle, 1827, he was a pupil of the Düsseldorf Academy, under Schirmer; then studied figure painting in Brussels. He visited Paris and Rome, and thence went to Munich. He became professor at the Art School in Weimar in 1858, but resigned two years later and went again to Rome. He lived in Munich from 1871 to 1876, and thence went to Florence, where he finally made his home. He died in 1903. Boecklin was a painter of idyllic subjects, a colorist of great power, and most of his works possess classic dignity and impressiveness.

Sappho (Gallery 1). Lent by Mr. John G. Johnson, Philadelphia.

Reclining on a rock in the shade of several tall trees is the figure of a blonde young woman, nude to the waist, holding a harp in her left hand, and supporting her head upon her right hand. She faces from the observer toward a lake, with a vista of landscape beyond, and a passage of brilliant sunlit sky above. There is even in this small picture an exemplification of Boecklin's idyllic conception, his majestic composition,

GABRIEL DANTE ROSSETTI: BEATA BEATRIX

and his strength as a colorist. Among the great painters of our period, few are so rarely represented in American collections.

GREAT BRITAIN.

(UNITED STATES LOAN EXHIBIT.)

GABRIEL CHARLES DANTE ROSSETTI (1828-1882).

Rossetti, it is said, "created a school of painter-poets and a school of poet-painters." His father was a Neapolitan politician and a man of letters; his mother was the daughter, by an English wife, of Alfieri's secretary, Gaetano Polidori; so that he, although born in London —where Gabriel Rossetti, then in exile, was Professor at King's College—was, to all intents and purposes, Italian. Rossetti studied for a time in the Academy of Henry Sass; later in the Royal Academy schools, and finally in the studio of Ford Madox Brown. He was the animating spirit in the foundation of the Pre-Raphaelite Brotherhood—which included Burne-Jones, Millais, Holman Hunt, and some others, with Ruskin as the mouthpiece. "Rossetti's expressions, alike in poetry and in painting, were always imperfect, but were most brilliant and engaging—ardent, eloquent, personal—abounding in temperament, in intelligence and charm." There was affectation in his work, but there was also earnestness; he lived in the spirit of the Italian art of centuries ago, yet in a manner that was fascinating. His coloring was rich and beautiful. Critics always will differ as to the value of his work from the standpoint of art, but those who care for it value it very highly. Rossetti died in 1882.

Beata Beatrix (Gallery 7). Lent by Mr. Charles L. Hutchinson, Chicago.

Beatrice Partinari (b. 1266, d. 1290) was the daughter of a wealthy citizen of Florence, immortalized by Dante, who, at eight years of age, formed a deep attachment for her which lasted until her death. The

ANDERS L. ZORN: MIDSUMMER NIGHT AT MORA

platonic purity and tenderness of Dante's love for her are testified by his first work, the "Vita Nuova," which appeared in 1300. Beatrice was married in 1287 to Simon dei Bardi.—Beatrice (a life-size figure seen to the waist), clad in a plum-colored robe and dull green super-tunic, sits on a balcony on the parapet of which is a sun-dial. Her eyes are closed as though she were in a trance. Her hands rest on her lap, toward which a bird of red plumage flies, bearing a poppy, the symbol of death. In the middle-distance to the right is the figure of Dante, and, on the left, that of Love, red-robed, passing through the street. They gaze at each other. Beyond is a bridge crossing the Arno. There is an essential replica of this picture in the Tate Gallery in London, but the latter lacks the predella. In the latter is portrayed the meeting of Dante and Beatrice.

SWEDEN.

ANDERS L. ZORN, Stockholm, Sweden.

One of the strongest figure painters of modern times, and a potent influence in the art of to-day. Anders L. Zorn was born at Mora, Sweden, in 1860, and studied at the Academy of Fine Arts, Stockholm. He received honorable mention at the Salon, Paris, 1888; medal, 1889, and a gold medal at the Exposition Universelle, Paris, 1889. He was Commissioner of Fine Arts for Sweden at the World's Fair, Chicago, 1893. Received the Grand Prix, Exposition Universelle, Paris, 1900. Mr. Zorn is an officer of the Legion of Honor, Knight of the Order of Gustavus Vasa, Commander of the Nordstierne Order, Sociétaire of the Société Nationale des Beaux Arts, of France, etc.

Midsummer Night at Mora, Sweden (Gallery 45).

A merrymaking under the midnight sun in a Swedish village—young men and women dancing on a green in front of some peasants' houses. At the right, a flagstaff, with streamers, indicates a festal celebration.

J. L. E. MEISSONIER: THE SMOKER

The broad, simple painting of the figures, the suggestion of movement, the subtle touches of rapidly changing lights and shadows mark the master hand of the artist and contribute to an ensemble of satisfying charm. (There are nine other pictures by Mr. Zorn in this gallery, and there are two portraits by him in Gallery 1, and one portrait in Gallery 7, United States Loan Exhibit. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JEAN LOUIS ERNEST MEISSONIER 1815-1891).

Born at Lyons, 1815; died, 1891. In 1830, Meissonier went to Paris and studied under Léon Cogniet. He formed his remarkable technique, however, upon careful study of the old masters—particularly those of the Dutch school. He was awarded medals at the Salon: third-class, 1840; second-class, 1841; first-class, 1843 and 1850; medals of honor, 1855, 1867 and 1878. He received the cross of the Legion of Honor in 1846, was made an officer of the Legion in 1856, a commander in 1867, and grand officer in 1878. Member of the Institute, 1861. One of the founders and the first president of the Société Nationale des Beaux Arts. No painter surpassed Meissonier in literal detail—not even Metzu—and yet his brush-work, though exceedingly minute, is wonderfully broad and artistic. Meissonier was an assiduous student, constantly aiming for perfection in representation.

The Smoker (Gallery 6). Lent by Miss Helen Miller Gould, New York.

The figure of a tall man, with a long clay pipe in his mouth, seated beside a table on which is a tall pewter flagon, with a half-filled glass near it. The man wears a red coat, black waistcoat and breeches, and black slippers with silver buckles. The figure is relieved against a wall of rich golden brown. Every

I. E. REPIN: PORTRAIT OF MRS. E.

detail of the work is painted with the utmost fidelity to nature, with minute detail, yet, at the same time, with breadth and simplicity.

RUSSIA.

T. E. REPIN, Saint Petersburg.

Member of the Imperial Academy of Arts and Professor of Painting at the High School of Arts attached to the Imperial Academy, Saint Petersburg. Perhaps the most noted portrait painter of Russia, and widely known in other countries.

Portrait of Mrs. K. (Gallery 132).

Full-length, life-size portrait of a lady, with blue eyes, light-brown hair and smiling expression, seated in an arm-chair, facing the observer, but with eyes turned toward the left. She wears a low-cut pink dress, bordered with pale green and adorned with a profusion of lace. She is in the act of pulling a white glove on her left hand. Over her left shoulder and stretching around over the right arm of the chair is a brown feather boa. The chair is upholstered with figured blue brocade. Behind the figure is a blue curtain; at the right a strip of tapestry. The picture is painted with great artistic skill. The attitude is easy and natural; the flesh is charmingly modeled, and the color is agreeable.

FRANCE.

JOSEPH BAIL, Paris.

Born at Limonest (Rhone), France. Pupil of his father. Honorable mention, Salon, Paris, 1885; third-class medal, 1886; second-class medal, 1887; silver medal, Exposition Universelle, Paris, 1889; gold medal, Exposition Universelle, 1900. Chevalier of the Legion of Honor. First coming into prominence as a painter of still life, with technique somewhat resembling that of Vollon, M. Bail later essayed figure painting. For

JOSEPH BAIL: A LESSON IN LACE MAKING

strength and color his work stands in the front rank of contemporary French art expression.

A Lesson in Lace-Making (Gallery 113). Lent by Messrs. M. Knoedler & Co., New York.

Two young girls are seated at a table near a window in a spacious apartment, intently engaged in working out designs in lace. A young woman standing behind the figure at the right is giving instruction. The young woman seated at the right wears a soft red blouse waist, gray skirt and white apron; her companion is in white, and each has an elaborate cap of bright colors. The woman standing has a purple waist with white kerchief over the shoulders, a gray skirt and elaborate white linen cap. A brilliant figured green table cover has been pushed into the center of the table to make way for the paraphernalia of the lace-work. The figures of the young woman are of gentle type, and are charming in their expression of interest. The figures and the interior are painted in a manner at once recalling Pieter de Hooghe and Van der Meer of Delft, and with the beauty of color that one finds in the works of Chardin. The gradations of the light and shadow are expressed with a degree of subtlety that is truly remarkable. In composition, in drawing, in color, the work is full of distinction. It is one of the most adequate and satisfying works in the French exhibit.

HOLLAND.

JOSEF ISRAELS, The Hague, Holland.

In contemporary art there is no "school" of expression more characteristic and pronounced than the Dutch School, of which Josef Israels is one of the leading exponents. Born in Groningen, in 1824, he studied at Amsterdam, in the Academy, under Pieneman, and in the studio of Kruseman; later, in Paris under Picot and Henri Scheffer. His art reflects little of the methods of his instructors; and while there is in it a

JOSEF ISRAELS: THE OLD SCRIBE

suggestion of Rembrandt, and something of the feeling of Millet, his expression is absolutely individual. He is a painter of the people and their emotions. Israels has received many medals and decorations. He is an officer of the Legion of Honor, a Knight of the Order of Leopold, Knight of the Order of Franz Joseph of Austria, Knight of the Order of the Crown of Italy, Knight of the Order of the Lion of the Netherlands, etc. He is represented in most of the important collections of modern pictures in this country as well as in Europe.

The Old Scribe (Gallery 33).

Here is represented the ancient Hebrew type so often referred to in the Scriptures; a man well advanced in age, methodical, painstaking, absorbed in his work. The picture is painted in a broad, simple, suggestive manner. It is low in tone, excellent in its gradations of light and shadow. It is one of the most important works in the Dutch Section. (Other paintings by Mr Israels hang in Galleries 34 and 59. See Official Catalogue).

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JEAN FRANÇOIS MILLET (1814-1875).

Descended from generations of peasants, Millet was born at Gruchy, a hamlet on the shores of La Hogue, in 1814, and died in 1875. He learned to draw and paint by himself, while working on his father's farm. After attending school for a time at Cherbourg, he was sent at the expense of that city to follow art study at Paris. He drew for awhile with Delaroche, in the atelier Suisse, but he was principally influenced by the works of Corregio, Nicolas Poussin and Michel Angelo, in the Louvre. "From the first he learned processes of coloring and modelling; from the second, the principles of composition and the greater and severer principles of style, and from the third, the mystery of gesture and expression. Other influences were Rubens

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JEAN FRANCOIS MILLET: WASHERWOMEN

and Delacroix, in one direction, and in another Mantegna, Angelico, Fillippo Lippi; then Rembrandt and the great landscape painters contemporary with himself."—*Henley.* In his earlier days, in Paris, Millet painted mostly from the nude. His pictures then were fine in color, but not of the seriousness of his later works. In 1849 he left Paris for Barbizon, where he returned to the ideals of his youth, lived as a peasant, and became the epic poet of rusticity. Here he knew and worked along with Rousseau, Corot, Dupré and Diaz. W. E. Henley, who already has been quoted, thus writes of Millet: "Of most of his works the effect is ethical, as well as plastic. They are not simply works of art; they are, as it were, lay sermons in paint, for they embody ideas which, not absolutely literary in themselves, are to some extent susceptible of a literary expression. Millet, in fact, was not less poet than painter. The French peasant was his hero, the romance of man in Nature his material. To his fellow craftsmen his work must always present extraordinary interest; for while his gift was immense and his accomplishment in its way unrivalled, there have been few whose study of reality has been more searching and profound, and few the record of whose observations is so charged with brain and so pregnant with significance. But he did not work for his fellow-craftsmen alone. He has touched the scenes of that 'epic in the flat'—which was his legacy to time—[illegible]h a dignity, a solemn passion, a quality of fateful[illegible]ss, a sense of eternal issues, which left him in the nei[illegible]borhood of Michel Angelo and Beethoven, and mak[illegible] his achievement, like theirs, the possession of all mankind." Millet's work is suggestive; it evokes thought and reflection for its spiritual qualities, as well as admiration for its strength and its subtle, beautiful color. Millet was given medals at the Salons of 1853, 1864 and 1867, Exposition Universelle, and the cross of the Legion of Honor in 1868. In 1878 his memory was

CHARLES WILDA: THE WISE MEN FROM THE EAST

honored by the record of his name in the Diploma to Deceased Artists.

Washerwomen (Gallery 6). Lent by Miss Helen Miller Gould, New York.

Kneeling on the bank of a stream and bending over their tasks, three peasant women are busily engaged in washing clothes. Two of them are swishing the garments through the water; the central figure is beating with a wooden paddle a mass of linen held upon a large stone. On a branch held upon two forked supports hang clothes of dull red, blue and white. At the top of the hill beyond, a flock of geese emerges from the shadow of a clump of trees. The women, in garments of faded reds and blues—partly in brilliant sunshine and partly in shadow—are deeply intent upon their work. They are painted with the simplicity and affection characteristic of the artist who was proud of the designation, "peasant and painter." In composition and refined, rich color, this work ranks with the best of the productions of Millet. In sentiment and in all artistic qualities, it is not inferior to the famous "Gleaners," in the Louvre.

AUSTRIA.

CHARLES WILDA, Vienna.

Born at Vienna, 1854. Studied at the Imperial Royal Academy of Arts at Vienna, and, later, at Paris. Has painted considerably in the Orient. Was awarded medals at art exhibitions in Vienna in 1894, 1898 and 1900; bronze medal, Exposition Universelle, Paris, 1900.

The Wise Men From the East (In the Vienna Artists' Association Gallery in the Austrian Government Pavilion).

The effect is of night, under a bright moonlit sky In the foreground, three figures in oriental costumes kneel before an opening in the wall, whence the effect of lamplight comes and falls upon them with a soft

DWIGHT W. TRYON: SUNSET

warm glow, contrasting strongly with the pale blue of the moonlight and its shadows. The figures of the travelers are full of devotional spirit. In contrast with them are inhabitants of the village who crowd about, at the right, regarding the strangers with curiosity. The composition is well-balanced and the work is fine in color. (Another work by Wilda hangs in the same Gallery. See Official Catalogue.)

UNITED STATES.

DWIGHT W. TRYON, New York.

Born in Hartford, Connecticut, 1849. Studied in Paris, under Jacquesson de la Chevreuse, Charles F. Daubigny and Antoine Guillemet. Opened a studio in New York in 1881. He was awarded a gold medal at Boston, 1882; gold medal at Competitive Prize Fund Exhibition, New York, 1886; Second Hallgarten Prize at National Academy, 1887; Webb Prize at the Society of American Artists, 1889; Ellsworth Prize at the Chicago Art Institute, 1889; Potter Palmer Prize, Chicago Interstate Exposition, 1889; medal of the first class, Munich International Exposition, 1891; medal, World's Fair, Chicago, 1893; first prize at Cleveland Exposition, 1895; first prize at Nashville Centennial Exposition, 1896; first prize, gold medal and $1,500 at Carnegie Institute, 1898; gold medal, Pan-American Exposition, 1901. Member, National Academy, Society of American Artists, and American Water Color Society.

Sunset (Gallery 32). Lent by Mrs. John T. Davis, St. Louis.

Corot, Rousseau and Daubigny might have united in painting this small landscape by Tryon—and still there would have been something lacking. Mr. Tryon in this work has suggested the three great Frenchmen, but he has added a personal touch that belongs to none of them. Painting in the most simple, direct and unaffected manner, the artist has come very close to the soul of Nature in this picture—which is not so much

F. VON UHDE: A SEWING BEE IN HOLLAND

a representation as an interpretation. Under the glowing sky is a placid stretch of landscape extending to a hillside in the middle distance, with the suggestion of a habitation among the trees. A quiet pool in the foreground, undisturbed by a ripple, enhances the feeling of restfulness which pervades the scene, and reflects the glow of the exquisite sky. In richness and at the same time tenderness of color, in vitality, in poetic feeling, there is no more impressive work in the exhibition. (Other works by Mr. Tryon are in this gallery and Galleries 21, 22 and 31. See Official Catalogue.)

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

FRIEDERICH HERMANN KARL VON UHDE, Munich, Bavaria (Germany).

Born at Walkenburg, Saxony, 1848. Pupil of Mihaly de Munkacsy. Medal, Salon, Paris, 1885; Grand Prix, Exposition Universelle, Paris, 1889. Medal, World's Fair, Chicago, 1893. Chevalier of the Legion of Honor (1891). Associate of Société Nationale des Beaux Arts, Paris, and member of the "Secession," Munich.

A Sewing Bee in Holland (Gallery 1). Lent by the Museum of Fine Arts, St. Louis.

An interior of a large Dutch house, with a group of young women seated about a table in front of a large window, sewing. An open doorway leads into an adjoining room, in which a woman sits by a table. With a single exception the women wear black dresses. The woman across the table—seen over the shoulder of the principal figure in the foreground—is garbed in dull yellow. All have white caps, and the woman at the end of the table wears a blue apron, as does the figure at the extreme left. On a small table, nearer the window, are potted plants—geraniums and carnations in bloom. Through the window, the gray-green foliage

HORATIO WALKER: ICE CUTTERS. (COPYRIGHT, 1904, BY N. E. MONTROSS.)

betokens early springtime. Strong notes of color are given by a green jug on top of a hanging cabinet, a black-framed landscape, and the red cushion of the chair of the woman facing the observer. The wall is a warm gray. This picture is admirable for its composition, refined and beautiful color, its subtle and truthful gradations of light and shadow, its conscientious yet broad, simple technique, and the living interest expressed in the faces. This work belongs to von Uhde's earlier period, of which it is, perhaps, the best example. Exhibited at the Salon, Paris, 1882. (Another picture by Von Uhde is exhibited in this same gallery. See Official Catalogue.)

UNITED STATES.

HORATIO WALKER, New York.

Born, 1858. Evans Prize, American Water Color Society, 1888; gold medal at competitive Prize Fund Exhibition, New York, 1888; bronze medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the National Academy, the Society of American Artists, and the American Water Color Society. The work of Horatio Walker often suggests that of the great Frenchman, J. F. Millet—not in style or color or technique, but for sentiment, and for the fact that Mr. Walker inclines to paint the life of the workers—not of the factories and cities—but of those whose occupation brings them close to Nature. And—like Millet—he paints from the standpoint of the poetic and the sympathetic.

The Ice-Cutters (Gallery 19). Lent by Mr. N. E. Montross, New York.

The effect is of a crisp, cold winter morning. The pale sun is partially shown above a bank of clouds, the border of which glows with rose color and pale yellow. In the foreground, on the snow-covered ice, a man

J. DE THORMA: THE FIRST OF OCTOBER; FAREWELL OF RECRUITS

urges forward a huge workhorse harnessed to a large cake of ice, which a man with a pole is prying. Beyond, at the left, another man with a broad hatchet is shaping one of the crystal ice cakes. A grove of dull green pine trees at the right forms a background for the figures, and is a fine foil for the greens of the ice. A red blanket, thrown over the horse's back, gives an effective color note. There is a suggestion of sharp, biting winter air, and the attitudes of the figures give emphasis to this. In truth to Nature, largeness of grasp, beauty of color and strength of technique, few pictures equal this. (Other pictures by Mr. Walker hang in this gallery, and in Galleries 10, 16 and 32. See Official Catalogue.)

HUNGARY.

JEAN DE THORMA, Buda Pesth.

Born at Halas, Hungary. Honorable mention, Salon, Paris, 1894.

The First of October; Farewell of Recruits (Gallery 102). Loaned by the State.

A railway train of third-class carriages has drawn up at a rural station, and the recruits from the region are being taken aboard. The relatives of the young men have arrived to see them off, with violent expressions of grief at their departure. The people are in peasant costumes, of bright, mostly primitive, colorings. The crowd of people is in full sunshine; the side of the train, the windows of which are crowded with faces and outstretched arms, is in shadow. It is a strongly painted, effective picture, of pathetic interest.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JULES BASTIEN-LEPAGE (Deceased), France.

Like Millet, the painter of "Jeanne d'Arc," Sara Bernhardt, and "Les Foins," was descended from a line of peasants. He was born at Damvilliers (Meuse), in

JULES BASTIEN LE PAGE: THE THAMES BELOW LONDON

1848, was educated at Verdun, learned drawing from his father, and began his career in a government office. But the claims of art were paramount, and giving up his appointment, he entered the atelier of Cabanel. The Academic did not appeal to him; he was a rebel from the first. His earliest works showed his disposition to see, think and feel for himself. He won a third-class medal in the Salon of 1874, but failed in his competition for the Prix de Rome. He was influenced by Corot, Courbet, Fantin-Latour and Daubigny—but most of all by Edouard Manet, who had developed the theory of what is called "impressionism," and strove to paint things as he saw them. To a sense of character, alike in landscape and in humankind, of peculiar apprehensiveness and delicacy, he added a singular capacity of expression; his brush-work was broad or exquisite at will; he could handle his materials with a degree of accomplishment uncommon even in France, and with that magic of style which marks the born painter. He was a faithful and passionate student of reality; the least lovely of his works is removed from even the suspicion of vulgarity, by a marvelous distinction of style, and he is always found to have the abiding virtue of sincerity. He died in 1884—barely thirty-six years of age. One of his most notable works, the "Jeanne d'Arc," is in the Metropolitan Museum of Art, New York.

The Thames Below London, with Shipping (Gallery 1). Lent by Mr. John G. Johnson, Philadelphia.

The river lies silvery-gray under a tender silvery-gray sky, characteristic of early morning. There are pale, rosy-toned clouds, hardly discernible through the haze. In the middle-distance are many sailboats and steamers and barges of various kinds, all painted in a charmingly simple and direct manner, with passages of refined and delicate color mingling with the blacks and browns of hulls, masts and smokestacks. The distant shore, with its tall warehouses, rises phantom-like out of the gray mist. There is the very spirit of early morn-

J. B. C. COROT: EVENING: ANTIQUE DANCE

ing in the picture, which is one of the most attractive works of an artist whose productions are exceedingly rare.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JEAN BAPTISTE CAMILLE COROT 1796-1875).

Corot united in his art the best tendencies both of the Romanticists and the Naturalists. The essentials of classicism also were his—composition, selection, treatment—the master qualities of style. His works are suggestive, but they are complete. They are pervaded by truth, but equally by poetry. They are the expression of a soul in love with beauty—finding the spirit of beauty in everything, and its greatest delight in recording the impressions of beauty upon itself. In Corot's painting there is "elegance, thrill and a hint of the unseen." It is a synthesis of Nature and Corot. Born in Paris, in 1796, Corot, after a period of commercial clerkship, studied art in opposition to the wishes of his family. He was instructed first by Michallon, afterward by Victor Berton, and spent several years in study in Italy. At first unsuccessful, he lived to see his works enormously appreciate in value. He was awarded medals in the Salons of 1838, 1848, 1855, and at the Exposition-Universelle, in 1867. He received the Cross of the Legion of Honor in 1846, and was made an Officer of the Legion in 1867. He died in 1875. The Diploma to Deceased Artists was inscribed to his memory in 1878.

Evening—Antique Dance (Gallery 5). Lent by the Estate of Jay Gould, New York.

The reputation of Corot and Daubigny safely might be rested upon the works by each that are represented in the United States Loan Exhibit. One of the most noteworthy examples of Corot, and [illegible] of the most important of his productions, is the [illegible]re illustrated. In the foreground, under a sp[illegible]ng tree, several

JAKÓB MARIS: THE RIVER

nymphs are dancing joyously, the upper portions of their figures outlined against a sky in which crimson and gold seem almost equally commingled. One of them holds aloft a tambourine which she has been striking. At the left, under another tree, two graceful figures are standing, apparently about to join the dancers. Beyond the foreground are marshes, with gleaming pools reflecting the sky. There is a bit of distant hillside, also, and one strains his eyes to make out details thereon. The scene is suggestive of Italy. The foreground is suffused with color from the crimson sky, and, though in shadow, the shadow is marvelously transparent. Here is the very spirit of evening, along with the spirit of beauty; restful, satisfying, constantly appealing to the observer, and never becoming exhausted. (Another very important example of the work of Corot hangs in this gallery, and there are other works by him in Galleries 1 and 7. See Official Catalogue.)

HOLLAND.

JAKOB MARIS (Deceased).

Born at The Hague, 1837. Pupil of the Academy and of Strobel and Van Hove, at The Hague; of De Keyser and Van Lerius, at Antwerp, and of Hebert, at Paris. Gold medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893. Died, 1899. He painted both figures and landscapes, but his strong forte was landscape views along the quays, river views, etc. He painted luminous moving clouds in a most masterly manner. Rarely have cloud effects been expressed on canvass with such truth and spirit. His works, fine in color and tone, rank among the masterpieces of our time.

The River (Gallery 33).

View looking across a Dutch river. Windmills and low-lying buildings are seen under a sky filled with heavy clouds—parted here and there, showing patches

JOHN W. ALEXANDER: PORTRAIT OF MRS. ALEXANDER

of deep luminous blue—and lighted where rays of sunlight touch them. (Other pictures by Jakob Maris hang in this gallery, and in Gallery 1, United States Loan Exhibit. See Official Catalogue).

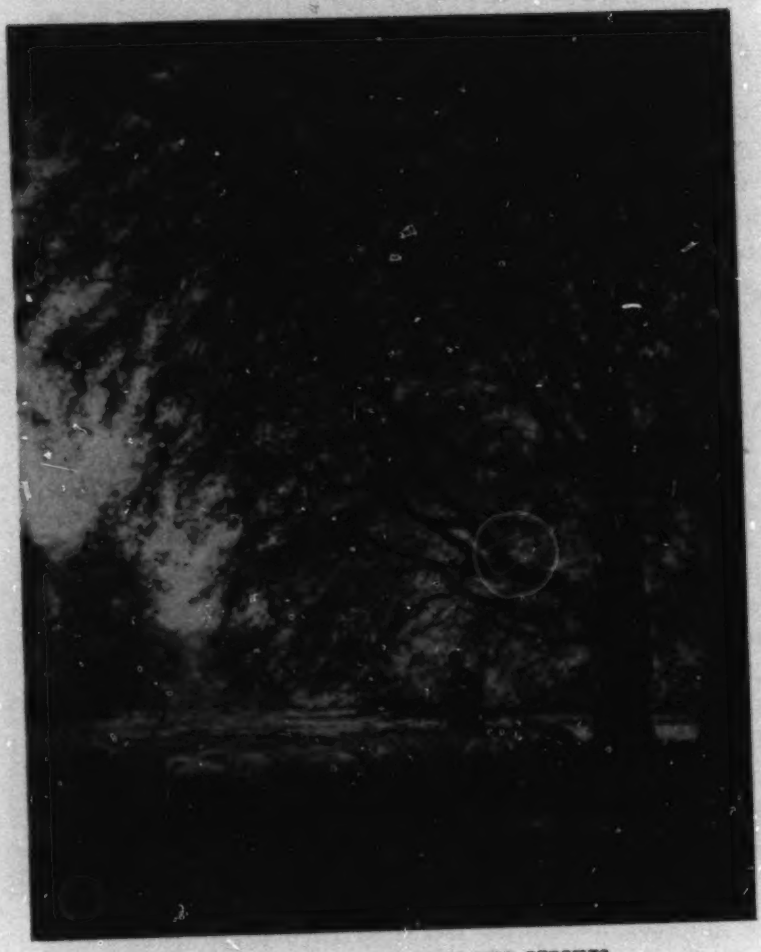
UNITED STATES.

JOHN W. ALEXANDER, New York.

Few American painters have won greater distinction in recent years than Mr. Alexander. His work is suggestive of certain admirable characteristics of Whistler, Watts, Carrière and Fantin-Latour, yet there is always the dominant individuality of Alexander. Mr. Alexander was born at Allegheny City, Pa., in 1856. He was a pupil of the Bavarian Royal Academy and of Frank Duveneck in Munich. He was awarded a bronze medal in Munich and the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1897; the Lippincott prize at the Pennsylvania Academy in 1898; gold medal, Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; Carnegie Prize, Society of American Artists, 1901; Corcoran Prize, Washington, 1903. He is a member of the National Academy, the Society of American Artists, the American Fine Arts Society, Sociètaire of the Société Nationale des Beaux Arts of France; Member of the Société Nouvelle; Corresponding Member of the Secession of Austria, and of the Secession of Munich; Member of the International Society of Sculptors, Painters and Gravers. Chevalier of the Legion of Honor, France, 1901.

Portrait of Mrs. John W. Alexander (Gallery 30).

Full length figure of a lady in a soft, figured dress of dull green slightly trimmed with black velvet, and wearing a black hat with a white feather, seated on a stone balustrade directly facing the observer. Beyond the figure is a suggestion of pink and green sky and dull, dark gray-green foliage. Across the balustrade a dull red wrap gives an effective color accent. There is



FRANZ COURTENS: BENEATH THE BEECHES

dignity and distinction in the graceful, natural pose, and the simple scheme of refined harmonious coloring is in character with the subject. In decorative quality few works are so admirable as this. (Other examples of Mr. Alexander's work hang in Galleries 14 and 32. See Official Catalogue.)

BELGIUM.

FRANZ COURTENS, Brussels.

A painter of light, of atmosphere, and of the sparkle of sunshine. Born at Termonde, Belgium. Medal, Salon, Paris, 1884; grand prix, Exposition Universelle, Paris, 1889. Chevalier of the Legion of Honor, France.

Beneath the Beeches (Gallery 84).

An expanse of meadow with shepherdess and flock of sheep under a tall tree with spreading branches. The immediate foreground is in shadow, but middle-ground and distance are flooded with sunshine. The sky, filled with white clouds, is brilliant with sunlight. The technique is strong and simple, full of vitality, and full of charm. (Another work of Mr. Courtens is shown in Gallery 110. See Official Catalogue.)

UNITED STATES.

EDWIN LORD WEEKS (1849-1903).

Born, Boston, Massachusetts, 1849. Died in Paris, 1903. Pupil of l'Ecole des Beaux Arts and Gérome and Bonnat, in Paris. Honorable mention, Salon, Paris, 1884; medal, Salon, 1889; gold medal, Exposition-Universelle, Paris, 1889; gold medal, Art Club of Philadelphia, 1891; diploma of honor, Berlin International Exposition, 1891; special medal, London Exhibition, 1896; first class medal, Dresden, 1897; first class medal, Munich, 1897; silver medal, Pan-American Exposition, Buffalo, 1901. Chevalier of the Legion of Honor, France; Officer of the Order of Saint Michael of Bavaria; Member of the Paris Society of American Painters; Corresponding Member of the Secession, Munich,

EDWIN LORD WEEKS: THE PORTER OF BAGDAD

etc. Was a Member of the Advisory Committee in Paris for the United States Section, Department of Art, Louisiana Purchase Exposition. Noted for his able writings and illustrations of India and Persia. Mr. Weeks was a conscientious and able painter of much refinement of feeling and with unusual skill in the representation of effects of sunlight and atmosphere.

The Porter of Bagdad (Gallery 18).

Across the open court of an Eastern palace with a limpid pool in the center—about which several figures are grouped—one looks out into a beautiful garden with bright flowers and orange trees laden with fruit. The pool reflects the colors of the garden and a bit of the blue sky. The contrast between the cool purple-blue reflected lights of the interior and the brilliant sunshine outside is expressed with great skill. Two slightly draped women in gauzy robes recline on the marble pavement—one of them raising a wine cup in her hand and the other reaching her right arm into the cool water. A third young woman, similarly clad, is about to step into the pool. The "porter," in a blue blouse and blue cap, sits by the side of the pool, idly twirling a flower in his fingers, while he gazes with admiration upon the young women. The scene is where Amine, Zobeide and Safie are entertaining the porter in the Arabian Nights tale. The values in the work are well expressed and the coloring is subtle and most attractive. (Other pictures by Mr. Weeks hang in Galleries 16, 23 and 25. See Official Catalogue.)

UNITED STATES.

ROBERT W. VONNOH, New York.

Mr. Vonnoh, one of the foremost of American portrait painters, was born at Hartford, Connecticut, in 1858. He studied under Boulanger and Lefebvre, Paris. He was accorded honorable mention at the Salon, Paris, 1889; bronze medal, Exposition-Universelle, Paris, 1889; medal, World's Columbian Exposition,

ROBERT W. VONNOH: PORTRAIT OF MRS. VONNOH

Chicago, 1893; bronze medal, Exposition-Universelle, Paris, 1900. Member of the Society of American Artists; Associate of the National Academy; Member of the International Jury of Awards, Louisiana Purchase Exposition.

Portrait of Bessie Potter Vonnoh (Mrs. Robert W. Vonnoh. Gallery 32).

The figure of a petite lady with dark hair and eyes, clad in a loose flowing robe of rose-colored silk, stands by a gilt settee covered with gray-green velvet, across which is thrown a white gauze wrap. She wears a pale red chrysanthemum in her hair. The pose is simple, unaffected, but dignified; and the large mass of dark background enhances the impressive effect of the beautifully painted figure. The color is most refined and harmonious. (Mrs. Vonnoh is represented in the division of sculpture by some of the most charmingly artistic works in the Exposition.) (Other works by Mr. Vonnoh are in Galleries 3, 25 and 31. See Official Catalogue.)

UNITED STATES.

HENRY O. TANNER, Paris, France.

Born at Pittsburg, Pennsylvania. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins; and of Jean Paul Laurens and Benjamin Constant, Paris. Honorable mention, Salon, Paris, 1896; third-class medal, 1897; Lippincott prize, Pennsylvania Academy, 1900; Silver medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the Paris American Art Association, and the Society of American Painters, Paris. Represented in the Gallery of the Luxembourg, Paris; in the Pennsylvania Academy of Fine Arts, Carnegie Institute, etc.

Daniel in the Lion's Den (Gallery 30).

The painting shows a large subterranean apartment, dimly lighted by square openings in the roof, through

HENRY O. TANNER: DANIEL IN THE LION'S DEN

VICTORIA ART GALLERY LIBRARY

which the daylight illumines square patches on the floor and portions of the wall. Daniel stands in the principal light space, the lower portion of his body in light, the upper part, including the upturned face, being in deep shadow. A lion standing near the prophet is partly in light; the other beasts are in shadow, except where a further opening in the roof gives another small square of light. The attitude of the man expresses faith, and confidence that no harm can come to him. The gleaming eyes and nervous expressions of the lions indicate an unwilling restraint which they can not understand but are powerless to overcome. In the treatment of this low-toned composition, the artist has been singularly fortunate in keeping his color clear and his shadows transparent. There is just enough definition, just enough mystery. The shadows are luminous, and the coloring is neither heavy nor muddy.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

THEODORE ROUSSEAU (1812-1867).

Rousseau was the most prominent figure in the great movement in French art which led to the evolution of the naturalistic school, which followed the romantic, which in turn had succeeded the classic. A small group of painters who worked together in the region of the forest of Fontainebleu—among them Rousseau, Diaz, Dupré, Millet and some others—are popularly spoken of as men of the "Fontainebleu" or "Barbizon" school —though many artists are so classified who never painted near Fontainebleu, but who were contemporaries of these men, and worked somewhat in the same spirit. Theodore Rousseau was born in Paris, in 1812, and died in 1867. He was a pupil of Guillon-Lethiére. He was awarded medals at the Salon in 1834, 1849 and 1855, and was given the Cross of the Legion of Honor in 1855. In 1867 he was awarded a grand medal of honor at the Exposition Universelle; and the "Diploma to Deceased Artists" was accorded to his memory in

THEODORE ROUSSEAU: THE CHARCOAL BURNER'S HUT

1878. It has been said of him that he was "the first apostle of truth in landscape;" that he was "the Shakespeare of landscape art." Rousseau was an indefatigable student, and a prodigious worker. To him Nature was a great poem which he constantly was striving to interpret. While perhaps he never reached the great heights attained by Corot, he painted Nature as few have painted her, and always represented her in a distinctively individual and intimately personal manner. He was a high priest of Nature, and constantly preached the spirit.

The Charcoal-Burner's Hut (Gallery 6). Lent by Mr. George J. Gould, New York.

"A low-lying, moss-covered ledge of rocks, stunted bushes and half-hidden pools in the foreground; massive oak trees, glowing with sunshine and rising from a savage waste, in the middle distance; a superb cloud-flecked sky—these disclose the simple motive of this masterpiece of Theodore Rousseau." Beneath the noble group of trees, a straw-thatched hut is seen. The noonday sunshine reveals an infinite variety of rich greens, warm browns and grays, and gives the charm of intricate complexity of color, and a general sobriety, richness and depth of tone. The picture is painted with free and vigorous technique, and is imbued with the enthusiasm of the devoted worshipper of Nature. (Another important work by Rousseau hangs in this same gallery. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

PIERRE PUVIS-DE-CHAVANNES (1824-1899).

Born at Lyons, France, 1824; died, 1899. He studied under Ary Scheffer and Thomas Couture. Devoting his talent especially to mural decoration—in which he has had no superior—he has produced a large number of works, including the famous "History of the Various Sciences," in the great amphitheatre of the Sorbonne;

PIERRE PUVIS-DE-CHAVANNES: INSPIRATION CHRÉTIENNE

the "Saint Géneviéve," in the Panthéon, and "Summer" and "Winter," in the Hotel de Ville, Paris; "Ave Picardia Nutrix," in the Museum at Amiéns; "The Arts and Nature," in the Musée at Rouen; "Marseilles as a Greek Colony," in the Hotel de Ville at Marseilles, etc., etc., and the notable decorations in the Public Library at Boston, Mass. He received a second-class medal at the Salon of 1861, a first-class medal in 1864, and a medal of honor in 1882. He was given the cross of the Legion of Honor in 1867, and was made an officer of the Legion in 1877. One of the founders of the Société Nationale des Beaux Arts, he became president of the Society after the death of Meissonier (its first president). The easel pictures of Puvis de Chavannes are comparatively rare. They possess many of the qualities to be found in his mural decorations; are always refined in color, generally with a certain sculpturesque treatment of the human figure, and a leaning toward the classic in style. No other artist has exerted so great an influence over modern mural painting—or so great an influence for good—as did Puvis-de-Chavannes.

Inspiration Chrétienne (Gallery 7). Lent by Mr. Chauncey J. Blair, Chicago.

In the portico of a structure of Romanesque architecture, several artists are assembled. One, in the garb of a monastic order, holding a brush in his right hand, and a palette in his left, contemplates with rapt attention a mural painting upon which he has been working. Others, standing near by, are studying the same work, critically, but reverently. The paintings and sculpture already completed show that Christian inspiration which was the very life of art in its early development in Italy. In his treatment of the theme, the artist has conveyed an impression of seriousness, dignity and the spirit of reverence with which art was regarded during the period in question. As an example of decorative art, the picture is noteworthy. There is a quiet and exquisite harmony in the gray

RALPH ELMER CLARKSON: TWILIGHT HARMONY

color scheme that is restful and soothing. The view, through the arches, of the hillside, with its gray-green poplars, the white walls beyond, and the narrow strip of warm pink-tiled roof, the painting of the white-robed angels in the arched panel at the right—with their golden halos, and the bright blue background—the touches of refined gray purples, blues, reds and greens in the costumes—all combine to form a harmony that impresses one like music; that holds one, that satisfies, but does not satiate.

UNITED STATES.

RALPH ELMER CLARKSON, Chicago.

Born at Amesbury, Massachusetts, 1861. Studied at the Boston School of Fine Arts, and in Paris under Boulanger, Lefebvre, and Dannat. Member of the New York Water Color Club, the Society of American Artists, and the Chicago Society of Artists (president of the latter); member of the Jury of Selection for the United States section, Department of Art, and of the International Jury of Awards, Louisiana Purchase Exposition.

Twilight Harmony (Gallery 30).

Interior of a studio, in subdued tones of gray. A tall young woman, in a gray-green costume, standing plays the violin, while a young woman in black sits at a piano, and a young man, seated on a sofa, plays the violoncello. The picture is very low in tone, and is exquisite in its refined, harmonious coloring.

UNITED STATES.

WILLIAM M. CHASE, New York.

Born at Franklin, Indiana, 1849. Pupil of B. F. Hayes, Indianapolis; J. O. Eaton, in New York, and of A. Wagner and Piloty, in Munich. Medal, Centennial Exposition, Philadelphia, 1876; honorable mention, Paris Salon, 1881; honorable mention, Munich, 1883;

WILLIAM M. CHASE: A FRIENDLY CALL

From a Copley Print. Copyrighted 1899, by Curtis & Cameron, Publishers, Boston.

silver medal, Salon, Paris, 1889; first prize, Cleveland Art Association, 1894; Shaw Prize ($1,500), Society of American Artists, 1901; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards; Member of the National Academy, the Society of American Artists, the American Water Color Society, and Corresponding Member of the Secession, Munich.

A Friendly Call (Gallery 14). Lent by Mr. Samuel T. Shaw, New York.

Two ladies—a brunette in a pale buff dress, and a blonde in a white dress, white hat with purple flowers and a white veil—seated in a handsome studio with pictures, luxurious hangings, a large mirror reflecting the opposite side of the room, and a long wall seat, covered with gray-green plush and with a profusion of silk and satin cushions of various colors. The prevailing colors in the picture are pink, green and pale broken yellows. The textures are painted with wonderfully suggestive realism. The work shows refined artistic feeling, exquisite sense of harmonious coloring, and masterly technique. For this picture the artist was awarded the Shaw Fund ($1,500), at the Society of American Artists, 1895. (Other examples of the work of Mr. Chase are in Galleries 2, 14, 15, 20, 22 and 32. See Official Catalogue.)

HOLLAND.

BERNARDUS J. BLOMMERS, Scheveningen.

Born at The Hague, Holland, 1845. Pupil of the Academy at The Hague. Awarded gold medals at The Hague, Rotterdam, Amsterdam, Paris, Munich, Brussels and Antwerp; medal at the World's Fair Chicago,

B. J. BLOMMERS: THE SHELL FISHERMAN

1893; and gold medal at the Exposition-Universelle, Paris, 1900. Chevalier of the Orders of Saint Michael of Bavaria, of Leopold of Belgium, and the Lion of the Netherlands. Painter of Dutch interiors and seaside representations of the life of the fisher folk.

The Shell Fisherman (Gallery 33).

The fisherman, his drag-net in his hands, stands in the surf behind his nearly-loaded cart. Two children stand watching him. Beside them is a dog. The effect is of fresh, early morning, giving light opalescent tones in the sky and sea. (Other works by Mr. Blommers are in Galleries 37 and 38. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

NARCISSE VIRGILE DIAZ DE LA PENA (1808-1876).

Diaz was a Frenchman only by accident. His father and mother were natives of Salamanca, Spain, driven into exile by the failure of a conspiracy against King Joseph Bonaparte. The future painter was born at Bordeaux in 1808. At ten years of age he was an orphan. At fifteen he was apprenticed to a china-painter, but painted in oils as he found opportunity. He worked for awhile under Souchon. He was greatly influenced by Delacroix, but became later a virtual pupil of Rousseau. Many of his figure compositions—splendid compositions in color with sparkling landscape backgrounds—show the artistic derivation from these two great men. Diaz was a painter of fancy and charm. His landscape painting was not so truthful as that of Rousseau, nor so poetic as that of Corot. He combined in his work fact and fiction. He was a teller of artistic fairy-stories—and often very lovely they were. In his earlier years he suffered much from poverty. In his later life, in the full tide of great success, he worked even too constantly, and painted too many pictures—as if endeavoring by the accumulation of a large for-

N. V. DIAZ: WOOD INTERIOR

tune to avenge the poverty of his youth. He died in 1876. Diaz received medals from the Salons of 1844. 1846 and 1848; the Legion of Honor in 1851. The Diploma to the Memory of Deceased Artists was inscribed with his name in 1878.

Wood Interior (Gallery 5). Lent by Mr. Charles Parsons, St. Louis.

In the heart of a dense forest, one looks into an open space among the trees, in which sunlight pours with brilliant effect, making the shadows appear even more deep by contrast. Yet in this picture the shadows are very transparent and full of reflected light. Prominent in the foreground is a tree with broken branches, suggesting the effect of a recent storm. Through the trees one has glimpses of further sunlit openings beyond, and of mysterious shadows full of vaguely suggested detail. And over all is a luminous deep blue sky, with white clouds reflecting the sunshine. In its splendor of rich color—in the sky, the foliage and the undergrowth—the picture thoroughly exemplifies the exuberance of the painter's feeling; while as an interpretation of the spirit of a forest fastness, it is most exceptional.

UNITED STATES.

ROBERT FREDERICK BLUM (1857-1903).

Born in Cincinnati, Ohio, 1857. Died, 1903. First studied lithography, and later entered the School of Design at Cincinnati; but he was mainly self-taught. In 1889, he settled in New York and for a time devoted himself principally to illustrating. At the Paris Exposition of 1889, he was awarded a bronze medal for painting and a silver medal for his illustrations; bronze medal also at the Paris Exposition of 1900, and gold medal at the Pan-American Exposition, Buffalo, 1901. He was a member of the National Academy, the Society of American Artists, the American Water Color Society, and the Society of Mural Painters. His most

ROBERT F. BLUM: THE LACE MAKERS

notable works, perhaps, are his decorations in Mendelssohn Hall, New York City. Mr. Blum was not only an exceptional draughtsman and gifted with unusual taste in composition, but he had also keen discrimination in the employment of color. In much of his work there is a quality that at once recalls Fortuny. His technique was free and while there was judicious reserve in his expression, it was always adequate. He thoroughly understood the resources and limitations of the media in which he worked.

The Lace Makers (Gallery 16). Lent by the Cincinnati Art Museum.

This is the picture for which the artist received a medal at the Paris Exposition of 1889. It shows a large apartment on the sunny side of a Venetian house, with groups of young women in front of two open windows, holding large cylindrical pillows in their laps, upon which they are working designs in thread. The faces are full of cheerful animation. Some of the girls are gossiping; others are intent upon their tasks. A green Venetian blind keeps out the glare of the sunlight from the nearer window, and the shaded interior with its reflected lights is painted with wonderful truthfulness. The general scheme of composition—in line, masses and color—is well devised and the technical treatment throughout is masterly. (Other works by Mr. Blum are in the Water Color Galleries. See Official Catalogue.)

UNITED STATES.

HARRY CHASE (1853-1889).

Born in Woodstock, Vermont, 1853. Died 1889. Studied under J. M. Stuart in St. Louis; at the National Academy, in New York; at the Royal Academy and under Bolonachi, in Munich; under Soyer in Paris, and, finally, with Mesdag at The Hague. He opened a studio in New York in 1881, and in 1885 was awarded the Hallgarten Prize for his picture, "New York Har-

HARRY CHASE: SHRIMPERS OFF YARMOUTH

bor, North River" (now in the Corcoran Gallery at Washington). He was an Associate of the National Academy.

Shrimpers Off Yarmouth (Gallery 15). Lent by Miss Rhoda C. Chase, St. Louis.

A spirited representation of a choppy sea on a bright morning, with fishing boats in the foreground and others at intervals out into the far distance. The sun is hidden from view by a large sail, but the sparkle of the sunshine is reflected from the waves. A very characteristic example of the artist's work. (Another example hangs on the south wall of Gallery 19. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

CHARLES FRANÇOIS DAUBIGNY (1817-1878).

Three generations of Daubignys were landscape painters, of whom Charles François, of the second, was "the" Daubigny. He was born in Paris, in 1817, and was a pupil of his father. Having to work for his subsistence, he spent several years in decorating box-lids and clock-cases, and subsequently devoted considerable time to illustration. At eighteen, he went to Italy, and painted in Rome, France and Naples. A year later he studied for a time with Granet and Paul Delaroche. He was a devotée of beauty, and there was in his pictures a feeling of intimate affection for Nature. He was simply and naively poetic, but he did not soar into the realms of poetry as did Corot, he was not majestic as was Rosseau, nor fanciful as was Diaz. His work has elegance, distinction and charm, is always sane and often is inspiring. One finds pleasure in lingering over his pictures. Daubigny was given medals at the Salon in 1848, 1853, 1855, 1857, 1859; and at the Exposition Universelle in 1867. He was given the Cross of the Legion of Honor in 1859, and was made an officer of the Legion in 1874. In 1878, the

CHARLES F. DAUBIGNY: MORNING ON THE OISE

Diploma to the Memory of Deceased Artists was inscribed to him.

Morning on the Oise (Gallery 1). Lent by Mr. E. Burgess Warren, Philadelphia.

The United States Loan Section contains three exceptionally fine examples of Daubigny's work, each differing from the others in characteristic qualities—the three, however, admirably illustrating the great variety, and the almost invariably high artistic quality of the work of this artist. The picture shown in this illustration was painted in 1866 and was exhibited in the Salon of that year. It always has been considered one of the painter's most important productions.—Through an expanse of full, rich green landscape the river flows placidly, broadening as it approaches the foreground at the right. On the farther side, the water reflects the tree-bordered bank and hillside; along the nearer shore, the sunlit clouds which move across the luminous blue sky.—The sky is wonderful!—full of life and movement. The painting of the foreground with its growth of weeds and tall grasses—among which one discerns several washerwomen on the river bank, giving touches of color and animation—the expanse of smooth meadowland beyond, and the groups of majestic trees—all painted in a most masterly way—contribute to form a picture which is almost an ideal of landscape painting.

UNITED STATES.

CECILIA BEAUX, New York

Born at Philadelphia, Pennsylvania. Pupil of William Sartain, Philadelphia, and of the Julian and Lazar Schools in Paris. Awarded Mary Smith prize, Pennsylvania Academy of the Fine Arts, Philadelphia, in 1885, 1887, 1891 and 1892; gold medal, Philadelphia Art Club, 1893; Dodge Prize, National Academy, New York, 1893; bronze medal, Carnegie Institute, 1896; first class gold medal and $1,500, Chicago Art Institute, 1899; Temple Gold Medal, Pennsylvania Academy, 1900; gold

CECILIA BEAUX: THE DREAMER

medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; Member of the National Academy, New York; Society of American Artists, and Associate of the Société Nationale des Beaux Arts, Paris.

The Dreamer (Gallery 18).

A young woman with brown eyes and dark red-brown hair, in an armchair, leaning her head upon her clasped hands against the back of the chair, gazes toward the observer, but with an abstracted expression, as though unconscious of any person near. She wears a loose white dress with full sleeves, and with a black velvet ribbon at the throat. Beyond the figure one notes the furnishings of a handsome apartment, painted in a slight, suggestive manner, so as in no way to detract from the importance of the figure. There is masterly technique in this work, analogous to that which one finds in the best paintings by Sargent. (Other examples of the work of Miss Beaux hang in Galleries 14 and 22. See Official Catalogue.)

UNITED STATES.

GARI J. MELCHERS, Paris, France.

Perhaps no American painter resident abroad has achieved greater distinction in recent years than Gari J. Melchers. He was born at Detroit, Michigan, in 1860; studied in Paris under Boulanger and Lefebvre. He was accorded honorable mention at the Salon, Paris, 1886; first-class medal, Amsterdam, 1887; third-class medal, Salon, Paris, 1888; first-class medal, Munich, 1888; grand prize, Exposition Universelle, Paris, 1889; first prize, Art Institute, Chicago, 1891; medal of honor, Berlin, 1891; gold medal, Philadelphia Art Club, 1892; medal of honor, Antwerp, 1894; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1896; first-class medal, Vienna, 1898; gold medal, Pan-American Exposition, Buffalo, 1901. Member of the Paris Society of American Painters, of the

GARI J. MELCHERS: PORTRAIT OF A YOUNG WOMAN

Société Nationale des Beaux Arts, Paris, the International Society of Painters, Sculptors and Gravers, London, and corresponding member of the Secession, Munich; chevalier of the Legion of Honor, France, and knight of the Order of Saint Michael, of Bavaria.

Portrait of a Young Woman (Gallery 18).

A young Dutch woman, seated, holds a small religious book in her hand, presumably ready to go to church. She wears a cream-colored dress with a green figure, a pink-figured waist with short sleeves, showing her plump forearms, and a white cap adorned with pink wild roses. On the yellow wall, at the right, hangs a blue faience receptacle for holy water, decorated with a sprig of green. The face is serious and honest. The flesh is painted with firmness, yet with tenderness; beautifully modeled and fine in color. The composition, as a whole, is exceedingly decorative and agreeable from the color standpoint.

ITALY.

ANTONIO MANCINI, Rome.

Born at Narni, near Naples. In the latter city he studied under Lista—where he became a painter of fruit and flower pictures—and, later, at the Fine Arts Institute, where he had Piccini and Michetti as fellow students. He painted portraits for a time, but was unable to overcome his great poverty. Later it was made possible for him to go to Paris, where he soon obtained recognition. Mancini is a master-craftsman, and his work is more appreciated by painters than by the general public. He is concerned with color and decorative effects more than either the imitation or interpretation of Nature.

Portrait (Gallery 123). (See page following.)

The artist is portrayed, full length, seated on a couch in his studio, with his palette and brushes held in his left hand—resting on his lap—and holding his mahl-stick in his right hand—his right elbow being

ANTONIO MANCINI: PORTRAIT

stretched out on a pedestal beside him. There is a confused mass of brilliant draperies behind and about the figure—rich rugs, bits of tapestry, skins, etc. An embroidered robe lined with blue silk is prominent in the foreground. The scheme of the work primarily is decorative in the most opulent sense of the word. As an exemplification of artistic technique, it is exceptional.

GREAT BRITAIN.

(UNITED STATES LOAN EXHIBIT.)

GEORGE FREDERICK WATTS (1818-1904).

Born in London, in 1818; died there, 1904. He was a pupil of the Royal Academy, and studied sculpture for a time under William Behnes. He first exhibited at the Royal Academy in 1837. His earliest success was achieved in 1843, in the competition for the decoration of the new houses of parliament, when his drawing, "Caractacus Led in Triumph Through the Streets of Rome," was awarded the first prize, £300. This enabled him to go to Italy, where he remained for four years, studying principally Titian and Paul Veronese. In 1847, for his picture, "Alfred Inciting the Saxons to Prevent the Landing of the Danes," he was awarded a prize of £500, the picture was purchased by the committee on the decoration of the new palace of Westminster, and the artist was given further commissions. In 1861, he painted "The Great Law-Givers from the Time of Moses," for Lincoln's Inn, London, a work forty-five feet long and forty feet high, containing thirty figures. Mr. Watts has painted many ideal conceptions, as "Paola and Francesca," "Orpheus and Eurydice," "Love and Life," "Love and Death," etc.; but he will be remembered best for his portraits, which include most of the distinguished Englishmen of the last fifty years. (Many of these portraits are now in the National Portrait Gallery, in London, presented to the British nation by the artist.) As an interpreter of character, Watts had few few equals among the

GEORGE FREDERICK WATTS: JOACHIM

P. E. LÁSZLÓ: PRINCE HOHENLOHE

portrait painters of his time. He was made a member of the Royal Academy in 1867.

Portrait of Josef Joachim, the Violinist. Lent by Mr. Charles L. Hutchinson, Chicago, Ill.

The distinguished violinist is represented, half-length, life-size, in the act of playing. In his face is a rapt expression, showing complete absorption. The eye is unseeing; all the activity of the brain is concentrated upon the theme which engages him. In color the work is rather inclined to sombreness; but it is rich in tone and fine in quality.

HUNGARY.

F. E. LÁSZLÓ, Buda-Pesth.

Born in Hungary, and one of the most noted Hungarian portrait painters. He has portrayed many of the prominent personages of his own country, and spent some time as the guest of the late Queen Victoria, at the Isle of Wight, where he painted the royal family. He also painted the late Pope Leo XIII.

Portrait of Prince Hohenlohe (Gallery 104). Loaned by the Hungarian Government.

Half-length, life-size portrait of an elderly gentleman, seated, seen almost in profile, facing to the left. He has blue eyes, sparse white hair and mustache. The face expresses high character and decision, and is painted simply, but adequately.

UNITED STATES.

S. SEYMOUR THOMAS, Paris, France.

Born at San Augustine, Texas, 1868. Pupil of the Art Students' League and the National Academy, New York, and of Jules Lefebvre and Benjamin Constant, Paris. Honorable mention, Salon, Paris, 1895; bronze medal, Exposition Universelle, Paris, 1900; gold medal, Salon, Paris, 1901; bronze medal, Pan-American Exposition, Buffalo, 1901; gold medal, Munich, 1901; gold

E. SEYMOUR THOMAS: MRS. THOMAS

medal, Salon, Paris, 1904. Member of the Paris Society of American Painters. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and also a member of the International Jury of Awards. Mr. Thomas recently has devoted his attention chiefly to portraiture. His work is sympathetic, refined and thoroughly artistic in character.

Portrait of Mrs. S. Seymour Thomas (Gallery 19).

Full length, life-size portrait of a lady, with her right hand lightly resting upon the head of a large dog. She wears a brown dress, brown hat with large brown feather, and over her face a brown dotted veil. The jacket, with broad lapels trimmed with brown fur, is open, disclosing a figured yellow corsage. The pose of the figure is unconstrained and natural. The technique is simple and adequate. In color the composition is a study in browns, with a touch of green in the hat as an accent. (Other pictures by Mr. Thomas are in Galleries 11 and 18. See Official Catalogue.)

UNITED STATES.

FRANK W. BENSON, Salem, Mass.

Born at Salem, Massachusetts, 1862. Pupil of the Boston Museum of Fine Arts, and of Boulanger and Lefebvre, Paris. Awarded third Hallgarten Prize, National Academy, 1889; Clarke Prize, National Academy, 1891; medal, World's Columbian Exposition, 1893; medal, the Mechanics' Institute, Boston; Ellsworth Prize, Art Institute, Chicago; Cleveland Art Association Prize; Jordan Prizes, Boston, ($500 in 1894 and $300 in 1895); Boston Art Club Prizes ($100 in 1895 and $100 in 1896); Shaw Prize ($1,500), Society of American Artists, 1896; Chronological medal, Carnegie Institute, Pittsburg, 1896; silver medal, Carnegie Institute, 1897; silver medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; Lippincott Prize, Pennsylvania Academy of the Fine Arts,

FRANK W. BENSON: THE SISTERS

EDUARDO SIVORI: TO THE HOMESTEAD

1903. Associate of the National Academy and member of "The Ten" American Painters; Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

Sisters (Gallery 15). Lent by the Buffalo Fine Arts Academy, Buffalo, New York.

Two little girls in a meadow near the seashore on a breezy day in summer. The standing child, whose hat has blown off, wears a white dress—which, seen mostly in shadow, appears pale blue in color—and the little one seated is in pink, with a white bonnet. Beyond, the sea reflects a white sky near the shore, growing a deeper blue near the horizon. The children are painted with sympathetic feeling. The shadows in the faces and dresses are wonderfully luminous. As an arrangement of refined and exquisite color the work is most commendable. For this picture, the artist received silver medals at the Paris Exposition of 1900, and the Pan-American Exposition, Buffalo, New York, 1901. (Other examples of Mr. Benson's work hang in Galleries 2, 28 and 31. See Official Catalogue.)

ARGENTINE.

EDUARDO SIVORI, Buenos Ayres.

Mr. Sivori, the dean of the Argentine Artists, was born at Buenos Ayres in 1847. He studied in Paris, under Jean Paul Laurens, Raphael Collin and Hanoteau. He was one of the founders of the Academy of Fine Arts of Argentine, won the prize of the Department of Public Instruction, and another from the Municipality of Buenos Ayres. He is a member of the National Commission of Fine Arts, and recently has been elected president of the Academy of Fine Arts—in which he is also a professor.

To the Homestead (Gallery 95).

In the foreground is a yoke of oxen, hitched to a cart, tired out after a day's work, wending their way homeward along a road stretching through an expanse

YEISAKU WADA: A YOUNG LADY

of flat landscape. In the distance is a cultivated hillside with trees along the upper portion. There are houses at the foot of the hill, at the extreme right. There is a soft late-afternoon sky. The animals are well drawn and modeled. The atmospheric effect of the picture is admirable. (Other works by Mr. Sivori are in this Gallery and Gallery 96. See Official Catalogue.)

JAPAN

YEISAKU WADA, Tokio.

Born in Japan. Studied oil painting in the Tokio Fine Art School and spent a year or more in study in Paris. Honorable mention, Exposition Universelle, Paris, 1900. He is considered a very promising young painter.

Portrait of a Young Girl (Gallery 129).

Three-quarter length, life-size portrait of a young woman, standing, looking out of a window. She wears a dark green robe lined with salmon-colored silk and an obi of salmon-colored silk brocade. The picture shows occidental influence throughout, and as a work of art from that standpoint, it is remarkable and commendable. It has fine color and admirable technique.

UNITED STATES.

EDMUND C. TARBELL, Boston, Massachusetts.

Born at West Groton, Massachusetts, 1862. Pupil of the Museum of Fine Arts, Boston, and of Boulanger and Lefebvre, Paris. Awarded Clarke prize, National Academy, 1890; Shaw Fund, Society of American Artists, 1893; medal, World's Columbian Exposition, Chicago, 1893; first Hallgarten prize, National Academy, 1894; Walter Lippincott prize, Pennsylvania Academy of the Fine Arts, 1895; Temple gold medal, Pennsylvania Academy, 1895; gold medal, Philadelphia Art Club, 1895; honorable mention, Tennessee Exposition, Nashville, Tenn., 1897; first prize, Worcester

EDMUND C. TARBELL: THE VENETIAN BLIND

Museum, 1900; three medals, Boston Charitable Mechanics' Association; bronze medal, Paris Exposition, 1900; third prize, Carnegie Institute, 1901. Member of "The Ten" American painters. Instructor, School of Drawing and Painting, Boston Museum.

The Venetian Blind (Gallery 15).

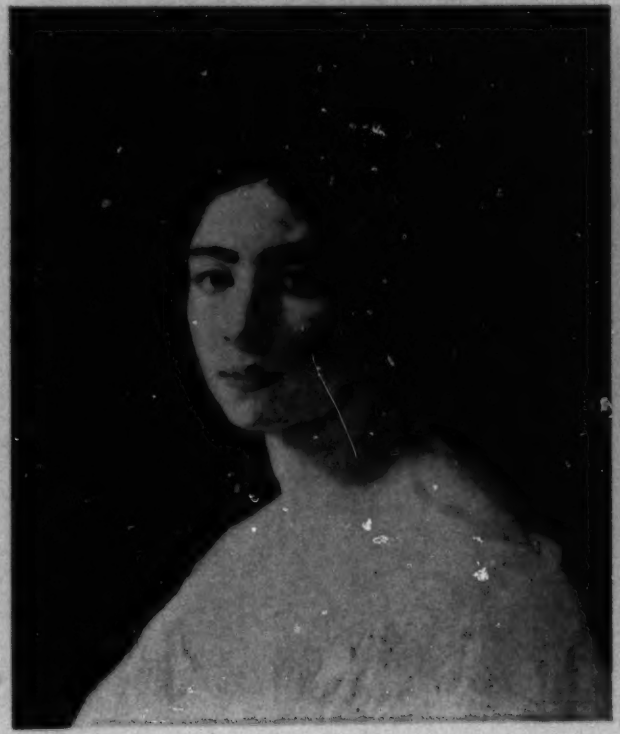
A young woman with dark-brown hair and with back and shoulders uncovered, reclines on a sofa beside a window with a Venetian blind, the slats of which are so arranged that the glare of the sunshine is reflected between them. The right arm is drawn across the face, as if to shut out the dazzling light. The lower portion of the body is enveloped in a purple quilt. The light which illumines the back of the figure evidently comes from a window at the right—not shown in the composition—while the shadows are full of reflected lights. The problems of light are solved with admirable skill. The work not only is effective, but it is exceedingly artistic.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

THOMAS COUTURE (1815-1879).

Born at Senlis (Oise), 1815; died, 1879. Pupil of Gros and of Paul Delaroche. Although he won the second grand prix in 1837, and attracted attention by several notable works within the next decade, it was not until 1847 that he became celebrated as a great painter by his "Romans of the Decadence"—"a picture which in the united qualities of conception, composition, drawing and color, has few if any equals in modern art." His technical skill and great reputation attracted to him many pupils, one of whom was the American, William M. Hunt. He was selected by Napoleon III to paint a ceiling for the Louvre, representing the birth of the Prince Imperial, but differing with the Empress concerning the drapery of the child, he rejected the commission, became hostile to the gov-



THOMAS COUTURE: HEAD OF A WOMAN

FRANS HALS: THE SPURIOUS COIN

ernment, and seldom, thereafter, sent pictures to the Salon. He received medals at the Salon: 3d class, 1844; 1st class, 1847 and 1855. Was made Chevalier of the Legion of Honor, 1848. He was a painter of great strength, of fine color and tone, and exerted a great influence upon the art and artists of his time.

Head of a Woman (Gallery 1). Lent by Miss Julia Wilder Kurtz, New York.

This head, which represents a dark-eyed, dark-haired woman of perhaps thirty years, has the fine color and tone one is accustomed to find in the work of the Old Masters. The view is three-quarter face, turned to the left; the neck and shoulders are bare, except for the suggestion of a white chemise. There is a red ribbon in the hair. The eyes look straight at the observer—and follow him. There is strong character in the face—which is said to be a portrait of the wife of Couture.

HOLLAND.

(UNITED STATES LOAN EXHIBIT.)

FRANS HALS (1584-1666).

Born in Antwerp in 1584; died in Haarlem, 1666. Portrait and genre painter, whose works rank among the great master-pieces of the world's art. He was a pupil of Karel Van Mander. Addicted to the immoderate use of liquor, he never prospered, and, in 1664, reduced to want, he was supported by the municipality of Haarlem, and was pensioned. His pictures were very unequal in merit, but his best works have a masterly breadth of handling that was unequalled by any other painter of his time. His flesh painting was superb. His pictures are found in the principal public galleries of Europe, but they are rare in the United States.

The Spurious Coin (Gallery 6). Lent by Mr. George Jay Gould, New York.

A Dutch boor, with laughing face, looking directly toward the observer, reaches forward a small coin. A

JOHN SINGER SARGENT: JAMES WHITCOMB RILEY

boy clinging close beside him, looks in the face of his companion with sympathetic mirth. The foremost figure of the composition wears a brown coat and an old faded black slouch hat. The background is a rich brown. One recognizes the broad manner characteristic of Hals, though here the idea of finish is carried rather further than usual. It is a strong, impressive picture, noteworthy for its splendid simplicity and fine tone.

UNITED STATES.

JOHN SINGER SARGENT, London, England. (See Biographical Note, Page 7.)

Portrait of James Whitcomb Riley (Gallery 2). Lent by the John Herren Institute, Indianapolis, Indiana.

The subject is seen seated sideways in a chair, his left arm resting on the chair-back, his right hand, holding a newspaper, in his lap. The head is turned slightly to the left, showing three-quarter face. The expression of the face is thoughtful, as if the sitter were entirely unconscious of the presence of the observer. As a "likeness" of the poet, the work is admirable; as a piece of artistic technique, it is masterly. (Other works by Mr. Sargent are in Galleries 16 and 32. See Official Catalogue.)

AUSTRIA.

JOSEF EDLER VON MEHOFFER, Cracow.

Born in Ropezyca, Austria. Studied at the Imperial Royal Academy of Arts at Cracow, as a student of Prof. Jan Matejko, and later was a pupil of l'Ecole des Beaux Arts and of Léon Bonnat, Paris. He received a gold medal at the Universal Exposition, Lemberg, 1894; first prize, International Competition for Glass Window Painting for the Cathedral at Cracow, 1900; gold medal, Exposition-Universelle, Paris, 1900, for painting, and gold medal at the same Exposition for glass-painting for the Cathedral at Fribourg. He is a

JOSEF EDLER VON MEHOFFER: A SINGER

professor in the Imperial Royal Academy of Arts at Cracow, and is a member of the Polish Artists' Association, "Sztuka," and of the Vienna Artists' Association of Impressionists. In 1894 he published a volume of "Comments on Art."

A Singer. (In the Polish Artists' Association gallery of the Austrian Government Pavilion.)

Full-length, life-size portrait of a lady with dark eyes and hair, standing, holding a bunch of flowers in her right hand. She wears a black silk skirt, a crimson corsage, and over her shoulders a pink wrap lined with a cream-colored material of figured design. There is a touch of green in a belt about the waist. The figure is relieved against warm gray curtains with decortive designs in gray-green and purple. Through an opening of the curtains, several men are seen seated at a table in an adjoining room. For this painting the artist received a gold medal at the Paris Exposition of 1900. (Other works by this artist hang in the same gallery. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

CONSTANT TROYON (1810-1865).

During the last century there arose in France several painters who, in all the history of art, stand unequalled in their respective fields of expression—Corot, the painter of light, of atmosphere, and the interpreter of the poetry of landscape; Daumier, the artist of the comedie humaine; Millet, the painter of the peasant, of the resignation, the tragedy and the solemn dignity of his life, and Troyon, painter of cattle, who so far surpassed all other painters of cattle that comparison is almost out of the question. And he painted the landscapes in which his cattle live and breathe almost equally well. His method has been described as "the large, serene and liberal expression of great craftsmanship; his values admirably graded; his tonality

C. TROYON: COWS IN PASTURE

faultless, his effect absolute in completeness." "His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their kind." "He painted not only the physical side of his beasts with marvelous skill—their shining skins, their splendid color, their superb motions, their steaming breath and gleaming eyes—but he painted their characters, their individualities—what almost might be called their souls." Troyon was born at Sèvres, France, in 1880. He began his career as a decorator of china, in the national manufactory at Sèvres. At the same time, Diaz and Dupré were fellow-workers in the factory, and later the three fell under the influence of Rousseau. He studied, later, under Riocreux. He received medals at the Salons of 1838, 1840, 1846, 1848 and 1855; the cross of the Legion of Honor in 1840. In the height of success, he died in 1865. He was made a member of the Amsterdam Academy, and was the recipient of other honors. The Diploma to Deceased Artists was inscribed to his memory in 1878.

Cows in Pasture (Gallery 7). Lent by Mr. and Mrs. F. G. Logan, Chicago.

A black-and-white cow standing, a red-brown-and-white cow lying, near a group of trees, are so strongly modeled and so superbly painted that one is almost induced to forget for a moment that he is not looking upon living animals in a real landscape. They are in the full light of the late afternoon sun, and the gradations of the light upon their sleek sides are expressed most subtly and truthfully. The landscape is equally artistic, and true to Nature—a broad expanse of rich meadowland, with a long line of blue-green hills in the distance. At the right, the cowherd, in blue breeches and a white blouse, stands, facing from the observer, regarding a goat which is disporting itself by a log. A large black dog stands near, looking toward the man. There are cattle in the middle distance. The rich color and superb tone of this picture

M. F. IVANOFF: HARVESTING WHEAT

are exceptional. It not only is a remarkable example of the work of one of the greatest of all French painters, but it is one of the first among all the exhibits in the various sections of the Art Palace.

RUSSIA.

M. F. IVANOFF, Saint Petersburg.

Member of the Spring Exhibitions of the Imperial Academy, at Saint Petersburg.

Harvesting Wheat (Upper Gallery, East of Sculpture Court, Central Pavilion).

A sturdy peasant-woman in the foreground is passing up a sheaf of wheat with a long pitchfork to a man on a rack, upon which the grain is spread for drying A man at the left is loading a sledge with sheaves. The picture is of a warm gray tone, and is admirable in composition and technique.

UNITED STATES.

(UNITED STATES LOAN EXHIBIT.)

GEORGE INNESS (1825-1894).

For years George Inness was recognized as the head of the American landscape school, and as one of the greatest landscape painters of our time. He was born at Newburgh, New York, in 1825. His father desired that he should follow a commercial career, and established him in charge of a shop; but the youth had no aptitude for business, and the venture was a failure. He had delighted in drawing from his earliest years, and found employment better to his taste in the establishment of a firm of map-engravers in New York. The confinement incident to this occupation seriously impaired his health, however, so he relinquished it and undertook a course of study from Nature with the idea of becoming a painter. At the time, a young French landscape painter, Regis Gignoux, was in New

GEORGE INNESS: LANDSCAPE

York, and Inness made his acquaintance, and studied with him for a month. Gignoux had been a pupil of Paul Delaroche. Later, Inness studied somewhat with A. B. Durand, and then went abroad. He studied in Italy for more than a year, painting a great deal in the environs of Rome—as did Corot. He visited Europe three times for purposes of study, but, returning to America, he always painted the American landscape untrammeled by the influence of foreign scenes or methods. He was elected an associate of the National Academy in 1853, and an Academician in 1868. He died in Scotland in 1894. Of George Inness, Richard Muther, the distinguished German art critic and historian, writes: "The life of George Inness was, like that of Corot, an incessant advance and renewal. Once he is broad and powerful, like Rousseau; again, tender and poetic, like Corot; here, idyllically pastoral, like Daubigny; there, pathetic and brooding, like Dupré. All his pictures are broadly painted, deeply felt, full-souled symphonies of tone. The history of art must welcome him as one of the most varied and finest landscape painters of the century."

Landscape (Gallery 7). Lent by Mr. Martin A. Ryerson, Chicago.

A group of four pictures by the late George Inness, hanging in gallery No. 7, at once attests the versatility and grasp of this first among American landscape painters. These pictures were painted about the same period, ranging from 1892 to 1894, when the artist was producing some of his best works. The picture selected for illustration is of rather dramatic character, representing a burst of sunshine in a late afternoon sky after a rain. The sky is wonderful! The disk of the sun is hidden by the dense foliage of two tall trees rising from the foreground, but the glow of the sunshine pervades nearly all the sky, softening and changing the ashen gray of the rain clouds into delicate mauves and purples. There is a rich green foreground, mostly under cloud-shadow, but with passages of soft

WINSLOW HOMER: WEATHER-BEATEN

sunlight running through it. Under the trees is the figure of a woman, in a straw hat. Through the middle distance is a stream—with distant trees beyond—on which is a small boat with a gray sail. The stream reflects the various purples, blues and crimsons of the sky, and gleams, under the direct rays of the sun, like molten gold. At the extreme left, beyond a stone wall, and surrounded by trees, we discern the gable end of a house, glowing in the sunlight. There is atmospheric quality in this work that is beyond description. (Concerning the other three pictures by Mr. Inness, hanging on the same wall with this one, see Official Catalogue.)

UNITED STATES.

WINSLOW HOMER, Scarboro, Maine.

Born in Boston, 1836. During the War of the Rebellion he sketched for several illustrated periodicals and painted in oil and water colors. Later he studied under F. Rondel, and was a pupil of the National Academy—of which he was elected a member in 1865. He was one of the organizing members of the American Water Color Society. Mr. Homer's earlier works were mostly of genre subjects, but during recent years he has found his themes along the Maine Coast—representing almost every mood and phase of the sea, but in particular the aspect of the waves dashing upon the rocks. In technique he is simple, vigorous, direct and powerful. He suggests the resistless force of a driving sea in a most impressive manner.

Weather-Beaten (Gallery 16). Lent by Mr. Emerson McMillin, New York.

In the foreground is a mass of brown and gray rocks with the turbulent sea beating upon them. The sky is laden with a slight glow of rosy color in the upper cloud mass. A rush of waves striking on the highest rock is surrounded by a cloud of mist which is blown by the wind. The churning waters, in an eddy below,

HORATIO WALKER: A MILKYARD (COPYRIGHT, 1902, BY N. E. MONTROSS)

spreads across the lower rocks in milky foam. The picture is full of spirit and movement. (Another picture by Mr. Homer hangs on the same wall with this. See Official Catalogue.)

UNITED STATES.

HORATIO WALKER, New York. (See biographical Note, Page 33.)

A Milk Yard (Gallery 19). Lent by Dr. A. T. Sanden, New York.

An effect of early morning. The lately-risen sun gradually dissipates the mist and casts a warm red glow upon objects within the range of its rays. In the center of the composition, a sturdy woman in a faded blue-green dress rests her right hand on the flank of a red cow, patiently waiting its turn to be milked. Beyond, at the right, partly in shadow, a man, seated upon a low stool, is milking. Beside him is a cart in which are milk-cans. Under a broad, spreading tree at the right, two cows lie in the deep but transparent shadows. In atmospheric quality this work is especially fine; and in rich, harmonious coloring it has few equals in the collection. The early morning sunlight has been reproduced with excellent effect and subtle reserve. Exceptional taste as well as great technical ability may be observed in this work, the charm of which increases the more it is studied.

UNITED STATES.

ALEXANDER H. WYANT (Deceased).

Born at Port Washington, Ohio, 1836; died, 1892. He was a pupil of Hans Gude, at Carlsruhe, Germany. Was elected a member of the National Academy in 1869. Received honorable mention at the Exposition Universelle, Paris, 1889. He was a member of the Society of American Artists and the American Water Color Society. The work of Alexander H. Wyant is the expression of a mind of great refinement,

ALEXANDER H. WYANT: A WINDY DAY

looking at Nature in her most poetic aspects. Her varied moods he interpreted with fineness of perception and alluring charm. He was one of the ablest and most sympathetic landscape painters in the history of American art.

A Windy Day (Gallery 17). Lent by the Louisville Public Library Association, Louisville, Kentucky.

In this picture one may imagine that he sees the clouds moving and hears the wind blowing. The sky is superb—and so is the landscape, with the quiet pool in the foreground, the surface of which is ruffled by the wind. In spirit, in technique, and in color, it is distinctive of this very personal artist at his best. There is here no striving for dramatic effect; there is no tempest; only a brisk wind bending the branches of the tree in the foreground. Such a work—which is Nature plus the artist's interpretive feeling—shows the average observer far more than he would be apt to see in Nature—shows him what he has seen again and again without perceiving or appreciating, and perhaps inspires in him the disposition to question Nature further for himself. It is one of the triumphs of American landscape art.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

MARIA ROSA BONHEUR (1822-1899).

Born at Bordeaux, France, 1822; died at Paris, 1899. She was a pupil of her father, Raymond Bonheur, and won recognition early in life. She received medals in the Salon, Paris: third class, 1845; second class, 1848 and 1855; first class, 1867; the Cross of the Legion of Honor in 1865; the Order of Leopold of Belgium in 1880, and the Commander's Cross of the Royal Order of Isabella the Catholic, 1880. During the Franco-Prussian war, the studio and residence of Rosa Bonheur were respected by special order of the Crown Prince

ROSA BONHEUR: CATTLE IN THE HIGHLANDS

of Prussia. From 1849 until the time of her death, she was Director of the Paris Free School of Design for Young Girls—of which she was the founder. She was a member of the Société des Artistes Français, and of the Antwerp Institute. Her painting, "Plowing in the Nivernais," was purchased in 1849 by the French government for the Museum of the Luxembourg. Her famous "Horse Fair" is in the Metropolitan Museum of Art, New York, and a (smaller) replica of it is in the National Gallery, London.

Cattle in the Highlands (Gallery 1). Lent by the St. Louis Museum of Fine Arts.

This landscape probably was painted from the French Pyrenees. Upon a rock-strewn upland is a herd of cattle. Purple mountain peaks, with here and there gleaming stretches of glacier, cut the sky-line along the horizon. The careful drawing and vigorous yet detailed painting of the cattle, masses of rock and crimson heather, are characteristic of the later and best period of the work of the artist. (Another picture by Rosa Bonheur hangs in Gallery 27. See Official Catalogue.)

UNITED STATES.

ROBERT SWAIN GIFFORD, New York.

Born on the Island of Naushon, Massachusetts. Pupil of Albert von Beest, Rotterdam, Holland. Medal, Centennial Exhibition, Philadelphia, 1876; prize of $2,500 at a Competitive Prize Fund Exhibition, New York, 1885; bronze medal, Paris Exposition, 1889; silver medal, Pan-American, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Fair, Chicago, 1893. Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition, and also of the International Jury of Awards. Member of the National Academy, the Society of American Artists, the American Water Color Society,

R. SWAIN GIFFORD: AFTER THE RAIN

the Society of Landscape Painters, the American Society of Etchers, and honorary member of the Royal Society of Painter-Etchers, of London. Artist member of the Harriman Exploring Expedition to Alaska, Siberia and Behring Straits, 1889. Art Director of the Cooper Union, New York City.

After the Rain (Gallery 2).

From a foreground hillside, the observer views a broad expanse of country with a river lazily winding through it, under a sky filled with moving clouds, lightened by sunshine breaking out after a heavy shower. A mass of trees at the right shows the changing colors of the early autumn. Here and there in the far distance occasional gleams of bright color show where the sunshine has penetrated the clouds, and there are glistening reflections of the sunlight from the river. At the extreme left, under the darker clouds, there is a suggestion of the continuation of the storm. The generally sombre tone of the composition enhances the value of the touches of sunlight, yet there are no violent contrasts; the work is reserved, harmonious, and is a subtle and feeling interpretation.

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

LUDWIG KNAUS, Germany.

Born at Weisbaden, 1829. He was a pupil of Jacobi, and studied at the Düsseldorf Academy under Sohn and Schadow. He afterward studied in Paris. He visited Italy, lived in Düsseldorf and in Berlin for some time, and was Professor at the Berlin Academy from 1874 to 1884. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiana, and Knight of the Prussian Order of Merit. He received medals at Paris in 1853, 1855, 1857 and 1859; Cross of the Legion of Honor, 1859; Officer of the Legion of Honor, 1867; grand medal of honor, Exposition-Univer-

LUDWIG KNAUS: THE CHILD'S PARTY

selle, Paris, 1867; gold medal, Paris, 1882; Munich, 1883; medal of honor, Antwerp, 1885; great gold medal, Berlin, 1886. Among modern painters of genre, no artist has enjoyed a greater degree of popularity.

A Children's Party, or The Cat's Christening (Gallery 6). Lent by Miss Helen Miller Gould, New York.

A picture that is full of incident, the details of which are admirably reproduced in the illustration. Each distinctive group of children shows deep observation, and every face is a careful study. There is material for a dozen pictures in this work, yet its various parts are in excellent relationship, and there is a fair degree of unity in the composition. In gradations of lighting, the work impresses one as truthful, and in color it is well balanced.

This picture, painted in 1868, has enjoyed great popularity since it was first shown. A variation upon the same theme, evidently painted from some of the same studies, hangs in gallery 55 of the German section. (See Official Catalogue.)

UNITED STATES.

J. G. BROWN, New York.

Born at Durham, England, in 1831. Studied at Newcastle-on-Tyne and at the Royal Scottish Academy, Edinburgh; later at the schools of the National Academy in New York. He was elected a member of the National Academy in 1863, and was one of the founders of the American Water Color Society in 1866. For seventeen years he was president of the latter society. He was accorded honorable mention at the Exposition Universelle, Paris, 1889; silver medal, Mechanics' Institute, Boston; bronze medal, California, 1894; silver medal, Pan-American Exposition, 1901. Was a member of the International Jury of Award, Chicago, 1893; member of the Jury of Sélection for the United States Section, Department of Art, Louisiana Purchase Exposition. Mr. Brown's portrayal of New

J. G. BROWN: A YELLOW-JOURNAL STORY

PIO COLLIVADINO: THE HOUR OF REST

York newsboys and bootblacks, as well as his characteristic representations of country and village types have had great popularity.

A Yellow-Journal Story (Gallery 15).

Several bootblacks sit upon the boxes incident to their profession, while one of their number reads a sensational story from a daily paper. The expression of interest in the youthful faces is well depicted. (Other examples of Mr. Brown's work are in the same gallery. See Official Catalogue.)

ARGENTINE.

PIO COLLIVADINO, Buenos Ayres.

Born in Buenos Ayres, 1869. He was pensioned by the Government, and has studied painting in Rome, under Cesar Mariani. His works had great success at the International Exposition at Venice. He has achieved reputation also for his mural decorations and his etchings.

The Hour of Rest (Gallery 95).

At the noon hour, a number of workingmen—plasterers—have gathered in a courtyard, and are partaking of their lunch. The types are Italian, and are well-realized studies of expression. The details of the picture are painted in a very realistic and effective manner. (Two other pictures by Mr. Collivadino hang in these galleries. See Official Catalogue.)

UNITED STATES.

HENRY S. BISBING, Paris, France.

Born at Philadelphia, Pennsylvania, 1849. Pupil of the Pennsylvania Academy of the Fine Arts; the Royal Academy of Munich; J. H. L. de Haas, in Brussels, and Vuillefroy, in Paris. Medal, Salon, Paris, 1891; Temple gold medal, Pennsylvania Academy, 1892; medal, World's Fair, Chicago, 1893; silver medal, Exposition-Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Chevalier of the Legion of

HENRY E. BIBBING: IN THE PASTURE, MORNING

ROBERT W. VAN BOSKERCK: FOREST OF FONTAINEBLEU

Honor; Member of the Paris Society of American Painters; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

In Pasture; Morning (Gallery 15).

Under a bright, morning sky a flock of sheep in full sunlight crop the fresh green grass in the foreground. Beyond them is a hedge of herbage. A shepherd leaning on his staff and accompanied by his dog is at the left. There is real "outdoor" feeling in the picture. The color is bright, but in no respect crude. (Other works by Mr. Bisbing are in Galleries 26 and 31. See Official Catalogue.)

UNITED STATES.

ROBERT W. VAN BOSKERCK, New York.

Born in New Jersey, in 1855. Pupil of R. Swain Gifford, A. H. Wyant, and studied and painted several years in Europe. Member of the Society of American Artists and Associate of the National Academy, New York. Represented in many important collections.

The Forest of Fontainebleu (Gallery 20).

In the midst of the dense forest, a roadway, strewn with last year's dead leaves, leads from the foreground and is lost to view at a turn around a moss-covered rock The immediate foreground is in deep, cool shadow, while in the middle distance sunshine filters through the branches with brilliant effect. (Other pictures by Mr. Van Boskerck are in Galleries 22 and 23.)

SWEDEN.

ANSHELM LEONARD SCHULTZBERG, Vermslands, Rämen, Sweden.

Born at Stockholm, Sweden, 1862. Honorable mention, Exposition Universelle, Paris, 1889; medal, third class, Salon, Paris, 1891; medal, World's Fair, Chicago, 1893; honorable mention, Barcelona, 1898. Knight of

AANSHELM L. SCHULTZBERG: SUNNY WINTER DAY

KUNIOYE HAYASHI: BEACH IN THE MORNING

the Order of Gustavus Vasa. Art Commissioner for Sweden to the Louisiana Purchase Exposition, and member of the International Jury of Awards.

A Sunny Winter Day (Gallery 42).

A country house in Sweden—a red house surrounded by trees, with a tree-bordered road at the right, on a bright day in winter. The ground is covered with snow which has blown into drifts in places. The snow is painted very realistically—both under the soft rosy glow of the sunshine and in the contrasting purple-blue shadows. (Other pictures by Mr. Schultzberg are in this gallery, and in Gallery 43. See Official Catalogue).

JAPAN.

KUHIOYE HAYASHI, Tokio.

Born in Japan. One of the most noted lacquer workers. Into his work he has introduced a new material—platinum powder instead of silver—which gives finer and more durable effects.

Landscape—The Beach at Sunrise, Lacquer Work (Gallery 134).

The sky is represented by a warm, red gold; the sea of a gold in which there is a lighter alloy, and the foam has a light silvery quality. The swelling wave in the forespace is admirably modeled.

UNITED STATES.

HOWARD RUSSELL BUTLER, New York.

Born in New York, 1856. Pupil of Dagnan-Bouveret, Roll and Gervex, Paris. Honorable mention, Salon, Paris, 1886; Temple silver medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1888; medal, Atlanta Exposition, 1895; Silver medal, Pan-American Exposition, 1901. Member of the National Academy, Society of American Artists, New York Water Color Club, New York Architectural League. President of

HOWARD RUSSELL BUTLER: SUNRISE

A. T. VAN LAER: BRONXVILLE MEADOW IN FEBRUARY

the American Fine Arts Society since 1889. Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

Sunrise (Gallery 26).

An early morning effect at sea on a hazy day. A glow of yellow light above the horizon seems gradually extending into the upper sky, changing the ashen clouds to rose color, and producing opalescent effects. A ship is seen, phantom-like, in the mist which veils the horizon and blurs the outlines of the waves. (A portrait by Mr. Butler hangs in Gallery 20. See Official Catalogue.)

UNITED STATES.

ALEXANDER T. VAN LAER, New York.

Born at Auburn, New York, 1857. Pupil of the National Academy of Design and of R. Swain Gifford, New York; and of George Poggenbeek, in Holland. Bronze medal, Charleston Exposition, 1902. Associate of the National Academy; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards.

Bronxville Meadows, February (Gallery 26).

An expanse of meadowland, yellowish brown in color, with patches of snow lingering here and there, lies under a cold gray-green sky. In the distance are tree-covered hills flecked with snow. There are nearer trees with skeleton branches still retaining some dead brown leaves. The spirit of the season is admirably suggested. (Other pictures by Mr. Van Laer are in Galleries 17 and 19. See Official Catalogue.)

UNITED STATES.

EDMUND H. WUERPEL, St. Louis.

Born in St. Louis, 1866. Pupil of the St. Louis School of Fine Arts, the Julian Academy and l'Ecole

EDMUND H. WUERPEL: IN THE HOLLOW

des Beaux Arts, Paris, under W. A. Bouguereau, Tony Robert Fleury, G. Ferrier and Aman-Jean. Member of the Paris-American Art Association and the Society of Western Artists. Instructor in painting, St. Louis School of Fine Arts. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards. Keenly sensitive to impressions and of a subtly poetic nature, Mr. Wuerpel involves in his work the feeling that has moved him to the point of expression. His pictures are instinct with individuality, and nearly always are invested with a certain suggestive spiritual quality—a something that Nature reveals to him, but withholds from those not en rapport with her.

In the Hollow (Gallery 30).

A hillside surmounted by a majestic grove of trees, with a pool in the low-lying grass-grown foreground—all beneath a luminous light gray-green sky, in which the crescent moon appears. Two slender trees in the middleground break across the rather formal line of the foliage mass. This is the literal description. There is an impressive dignity in the composition, and a satisfying charm in the simple scheme of color—almost a symphony in shades of green—which may be felt far better than described. (Other paintings by Mr. Wuerpel hang in Galleries 17, 23 and 32. See Official Catalogue.)

CANADA.

ROBERT HARRIS, Montreal.

Born in North Wales, but taken as a child to North Charlottetown, Prince Edward Island, in 1856. Studied painting without instruction for several years, then attended for a time the Slade School, in London, and later studied under Bonnat in Paris. For some years he devoted himself to subjects illustrative of Canadian life, but latterly has turned his attention to portraiture.

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ROBERT HARRIS: THE COUNTESS OF MINTO

He has been president of the Royal Canadian Academy since 1893. He was awarded a medal at the World's Columbian Exposition, Chicago, 1893; honorable mention at the Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901. By King Edward VII. he was created a Companion of Saint Michel and Saint George, 1902.

The Countess of Minto (Gallery 49).

Three-quarter length, life-size portrait of a lady, with brown eyes and dark brown hair, standing, with head turned slightly to the left. She wears a loose, low-cut white robe, with a broad collar of many folds of lace. Over her left arm hangs a soft blue scarf, which, passing over her left shoulder, is caught in her right hand. Beyond the figure is the suggestion of a forest background.

HOLLAND.

(UNITED STATES LOAN EXHIBIT.)

ANTON MAUVE (1838-1891).

One of the greatest of modern Dutch painters—Anton Mauve—was born at Zaandam, in 1838, and died in 1891. He was a pupil of Pieter Frederich Van Os, but early developed individual traits that constituted him a figure in the landscape art of his country. His paintings of Holland are interpretations of the spirit of the country. His draughtmanship was sound, his technique was simple and adequate, his color was his own—and Holland's. He was a master in the representation of atmospheric effects and his work was permeated with poetic feeling. He painted animals with knowledge and affection—understanding and sympathizing with them. In certain of his works, Mauve suggests Troyon; if not always so powerful a painter, he was usually more sympathetic. He was a member of the Dutch Society of Arts and Sciences, the Société des Aquarellistes Belges, and a Knight of the Order of Leopold. He received medals at Philadelphia, Amster-

ANTON MAUVE: SHEEP ON THE DUNES

THEOPHILE DE BOCK: ON THE FIELD

dam, Vienna, Antwerp and Paris; and his works are in the museums at the Hague, Amsterdam, Rotterdam, and many of the most important collections of modern pictures.

Sheep on the Dunes (Gallery 1). Lent by Mrs. Charles M. Kurtz, New York.

In the middle-ground a shepherd drives his flock to a narrow stream which finds its way among the sparsely grass-grown hummocks of sandy soil. The landscape stretches beyond to a far horizon, the line of which is broken at intervals by clumps of trees. Over all is a tender and very luminous sky. In quality and in rich color, this is an exceptional example of the artist's work. (Other works by Mauve hang in this same gallery. See Official Catalogue.)

HOLLAND.

THEOPHILE DE BOCK, Haarlem, Holland.

Born at Haarlem, 1851. Pupil of J. W. Van Borselen and J. Weissenbruch. Awarded medals at Amsterdam, Munich, Berlin, Paris (Exposition Universelle, 1889), Chicago (World's Fair, 1893), and Barcelona (1894); Diploma of Honor at Ghent, and silver medal at the Exposition Universelle, Paris, 1900. Chevalier of the Order of Saint Michael of Bavaria.

On the Field (Gallery 33).

A broad field extends from the foreground with patches of bare earth in which peasant women are working. Along the right is a row of trees along a dike across which the top of a house is seen. There is a bright, luminous blue sky with light cumulus clouds.

UNITED STATES.

WILLIAM H. HOWE, New York.

Born at Ravenna, Ohio, 1844. Studied at the Royal Academy, Düsselldorf, and later in Paris, under Otto de Thoren. Received honorable mention at the New Orleans Exposition, 1885; honorable mention, Salon,

WILLIAM H. HOWE: THE VAGABONDS

Paris, 1886; gold medal, Salon, Paris, 1888; silver medal, Exposition Universelle, Paris, 1889; grand gold medal, London, 1890; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1890; gold medal, Mechanics' Institute, Boston, 1893; medal, World's Fair, Chicago, 1893; grand gold medal, San Francisco Mid-Winter Exposition, 1894; gold medal, Atlanta Exposition, 1895; silver medal, Pan-American Exposition, Buffalo, 1901. Officier de l'Academie. Paris, 1895; Cross of the Legion of Honor, France, 1898. Member of the National Academy and the Society of American Artists; Member of the International Jury of Awards, Louisiana Purchase Exposition.

The Vagabonds (Gallery 15).

Several cattle under the leadership of a white bull wander down a country road toward the observer. The sunshine falls upon the animals from the left, while in front they are in shadow, except as the latter is varied by reflected light from the road. The animals and landscape are equally well painted. The road is cut into ruts by wagon wheels after a recent rain. There is a grove at the extreme right. The sky is almost covered with gray clouds. (Another picture by Mr. Howe hangs on the east wall of this Gallery, and a third hangs in Gallery 19. See Official Catalogue).

FRANCE.

LEON AUGUSTIN LHERMITTE, Paris, France.

One of the most individual painters of France today. Born at Mont Saint Pére (Aisne), France, in 1844, he became the pupil of Lecoq de Boisbaudran, and made his debut at the Salon with charcoal drawings reflecting the life of his native village. His most successful paintings have been portrayals of country life and character, and the free, loose technique acquired in the use of charcoal he has carried into his work in oil. Lhermitte was the recipient of medals at the salons of

L. A. LHERMITTE: DEATH AND THE WOODCUTTER

1874 and 1880, and of a grand prix at the Exposition-Universelle of 1889. He was made a Knight of the Legion in 1884, and an officer in 1894. He received the Grand Prix at the Exposition-Universelle, Paris, 1889. He was a member of the Jury at the Exposition-Universelle of 1900. He is a member of the Société Nationale des Beaux Arts, of France.

Death and the Woodcutter (Gallery 107).

The woodcutter, groaning under his burden, wishes he were dead. Death appears, in answer to his wish, and asks his desire. The frightened man, who, trembling, has dropped his bundle of sticks, asks Death to kindly help him get it upon his shoulders again. The woodcutter in the picture is a typical French peasant, and the landscape is characteristic of the artist.

HUNGARY.

MIHALY DE MUNKÁCSY (Deceased).

Born in 1846 in Munkács, Hungary. Died, 1900. Was a carpenter until attracted by the work of a traveling artist, who gave him some instruction. With slight practice, he painted some pictures which were bought by the Fine Arts Society. In 1865, he entered the Academy at Vienna, which he was compelled to leave on account of poverty, in 1866. Later he went to Munich, where Fraz Adam, the historical painter, befriended him. While there, he won three successive prizes offered by the Hungarian Minister of Education. He then went to Düsseldorf, where he was encouraged by Knaus and Vautier. He won reputation as a great painter by his "Last Hours of a Condemned Man," and followed this by many important works, as "Milton Dictating Paradise Lost to his Daughters," "The Last Moments of Mozart," and the great "Christ before Pilate"—which, exhibited in Europe and America, has been seen by several millions of persons. After his prosperity came, he lived in Paris. He received honors,

M. DE MUNKACSY: A HUNGARIAN PEASANT

EDUARDO SCHIAFFINO: MARGOT

medals and decorations from almost every country in the world, to which his fame extended. He was ennobled by the Emperor of Austria and King of Hungary. Many of his important works are owned in the United States.

A Hungarian Peasant (Gallery 104).

A workingman, with dark eyes and disheveled hair, with head bent forward, and chin resting upon his hand in an attitude of reflection. Loosely thrown over his shoulders is a dark blue overcoat, over a brown fur waistcoat. He has full flowing white sleeves, and wears an old brown slouched hat. Painted with directness and simplicity; fine in color. (Two other works by Munkácsy hang in this gallery. See Official Catalogue.)

ARGENTINE.

EDUARDO SCHIAFFINO, Buenos Ayres.

Born in Buenos Ayres, Argentine Republic, 1858. Sent to Paris at the expense of his government to study painting under Puvis de Chavannes and Collin. At the Paris Exposition of 1889, he obtained a bronze medal for his picture "Repose." He won the government prize, as well as that of the Municipality of Buenos Ayres. He was one of the founders of the Academy of the Fine Arts, and in 1898 was appointed Director of the National Museum of Art, for which he has accumulated a very valuable collection. He is the President of the National Commission of Fine Arts, and Commissioner of Fine Arts for the Argentine Republic to the Louisiana Purchase Exposition, as well as a member of the International Jury of Awards. Mr. Schiaffino also is an art critic and historian.

Margot (Gallery 95). Lent by the National Museum of Fine Arts, Buenos Ayres.

Head and bust of an attractive young woman with dark eyes and dark brown hair, facing the observer but with eyes turned toward the left. The flesh paint-

ANDERS L. ZORN: PROFESSOR HALSEY C. IVES

ing is excellent in texture, and the pearly-gray shadows are particularly well expressed. (Other pictures by Mr. Schiaffino hang in this gallery, and Gallery 96. See Official Catalogue.)

SWEDEN.

(UNITED STATES LOAN EXHIBIT.)

ANDERS L. ZORN, Stockholm, Sweden. See biographical note on page 15.)

Anders L. Zorn not only stands at the head of the modern Swedish school of painting, but he is one of the foremost figures in the art world at the present time—as well known in France, Germany, Great Britain and America as in Sweden.

Portrait of Professor Halsey C. Ives (Gallery 1). Lent by Mrs. Ives, St. Louis.

No work by Mr. Zorn shows more keen study of character or more efficient expression than this remarkable portrait. There is an impression of real vitality in this figure. The flesh painting, in solidity, texture and in gradations of light and shadow is exceptionally fine—even for Mr. Zorn. In color, in values and in technique, as well as in expression, the work is remarkable. In the most direct and simple manner, with apparently the fewest possible strokes of the brush, the artist has seemingly expressed all that could be conveyed through the media at his command. (There is other work by Mr. Zorn in this gallery, in Gallery 7, and in Gallery 45. See Official Catalogue.)

UNITED STATES.

WILLIAM SERGEANT KENDALL, New York.

Born at Spuyten Duyvel, New York, 1869. Studied at the Art Students' League, New York; under Thomas Eakins, in Philadelphia; and in Paris, in l'Ecole des Beaux Arts and under Luc Olivier Merson. He received honorable mention, Salon, Paris, 1891; medal,

WILLIAM SERGEANT KENDALL: THE END OF THE DAY

World's Columbian Exposition, Chicago, 1893; Lippincott Prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1894; bronze medal, Carnegie Institute, 1900; bronze medal, Exposition-Universelle, Paris, 1900; silver medal and bronze medal for drawings, and honorable mention for sculpture, Pan-American Exposition, Buffalo, 1901; Shaw Prize, Society of American Artists, 1901; and Shaw Fund Purchase, Society of American Artists, 1903.

The End of the Day (Gallery 25).

A young mother holds in her lap a three-year-old child, who is looking at a picture book with interested expression. The mother has dark-brown hair and wears a black, low-cut dress. She bends forward, resting her face caressingly on the golden-brown hair of the child. There is charming tenderness in the mother's face. The child has a tired look, as if sleep might soon overtake her. For this picture the artist received a medal at the Carnegie Institute at Pittsburg, 1900, and a silver medal at the Pan-American Exposition, Buffalo, 1901. (Other pictures by Mr. Kendall hang in Galleries 2 and 14. See Official Catalogue.)

UNITED STATES.

CHARLES C. CURRAN, New York.

Born at Hartford, Kentucky, 1861. Studied at the School of Design, Cincinnati; Art Students' League and National Academy, New York; and under Benjamin Constant and Doucet, Paris. Awarded Third and Second Hallgarten Prizes and the Clarke Prize at the National Academy; Honorable Mention, Salon, Paris, 1889; medals, Atlanta Exposition; World's Fair, Chicago, 1893; silver medal, Pan-American Exposition, 1901; Carnegie Prize, Society of American Artists, 1904. Member of the National Academy, the Society of American Artists, the American Water Color Society, and the New York Water Color Club; was assistant to the Director of Fine Arts, United States Commis-

CHARLES C. CURRAN: AT THE PIANO

sion to the Paris Exposition of 1900, and Assistant Director of Fine Arts at the Pan-American Exposition, 1901. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

At the Piano (Gallery 16).

A graceful young woman in a thin white dress is seated at a piano near a curtained window. The figure, seen against the curtain, through which the light comes gray-green in color, is illumined on the side next the observer by reflected light, giving the white dress a pale lilac cast. The general color scheme is agreeable, and the gradations of light and shadow are expressed with truthfulness and charm. For this picture the artist was awarded the Carnegie Prize at the exhibition of the Society of American Artists this year. (Other pictures by Mr. Curran hang in Galleries 3, 30, 31 and Water Color Gallery 10. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JULES DUPRÉ (1811-1889).

Born at Nantes, in 1811, the son of a potter, Jules Dupré began his career as a painter of china, in Paris, with Cabat and Raffet. Later he became a pupil of Diebold. In 1831 he exhibited several landscapes at the Salon, and in 1833 received a second-class medal. In 1849 he was made a chevalier of the Legion of Honor; in 1870, an officer of the same. He was very successful in his later years. He died in 1889. Of Jules Dupré, W. E. Henley writes: "His achievement is both vast and varied, and is touched throughout with a peculiar poetry. He attempted Nature in all her aspects He painted the melancholy of the plain, the peaceful serenity of pasture and pleasant upland, the mystery of the forest, the greatness of the sea; and he infused with his own sincere personality what-

JULES DUPREE: CATTLE REFRESHING THEMSELVES IN A POOL

ever he did. He upheld the dignity of imaginative art and the traditions of the school which he helped to found."

Cows Refreshing Themselves in a Pool (Gallery 1). Lent by Mr. William K. Bixby, St. Louis.

This picture, one of the most important works in the painter's possession at the time of his death—and No. 20 in the subsequent sale of his effects—represents a French farm characteristic of the region of Barbizon. In the forespace is a pool in which two cows are standing—one of them drinking—and beyond are two noble groups of trees, cutting across a vista of sunlit landscape and a low-toned, but wonderfully luminous sky. On the shore, in the shadow, a peasant woman with white blouse, blue skirt and red cap gives strong color notes. At the right, on rising ground, is a low-lying white cottage with red-brown thatched roof. There is a wealth of rich, splendid, "swimming" color in this work; a tonal quality which is exceptional and superb. This one picture suffices to explain the high rank of the artist; and were his reputation to be based upon this work alone, it would be even higher than it is.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

CHARLES ÉMILE JACQUE (1813-1894).

Born at Paris, in 1813, Charles Jacque early in life entered a lawyer's office, where, for diversion, he copied lithographs. Later, he enlisted as a soldier, and for five years served his country and made drawings which he sold for a franc apiece. In 1836 he went to England and there worked for the wood engravers. Returning to France two years later, he assisted in the illustration of several important works, and began to do work as an etcher. It was not until 1845 that he began working in oils as a painter of rustic subjects—mostly from the sheep-folds and poultry yards. He was the neighbor of Rousseau and Millet at Barbizon, and is recognized

CHARLES EMILE JACQUE: ON THE WAY TO PASTURE

as an important member of the group of painters included under the term "The Barbizon School." Jacque received medals at the Salons of 1851, 1861 and 1863, for etching; and in 1861, 1863 and 1864 for painting. He was given the Cross of the Legion of Honor in 1867. He died in 1894. Many of Jacque's most important pictures are owned in the United States.

On the Way to Pasture (Gallery 1). Lent by Mr. John G. Johnson, Philadelphia.

From a half-ruined structure, suggestive of the remains of a chateau, which has been added to and converted into a sheepfold, a flock of sheep is emerging, and is making its way up a dusty road leading from the observer. A shepherd in a blue blouse leads them, and a black shepherd dog guards the flank. Several chickens are in the nearer rich green foreground. Aside from the excellent drawing, modeling and realization of the sheep, and the impressive suggestion of the movement of the flock, the splendid coloring of the superbly luminous sky, the exceptionally fine gradations of the lights and shadows, and the effective adequacy of the color composition as a whole, must appeal to every person of artistic instincts. This is not at all the conventional Jacque; it is not the picture for the collector of "characteristic examples," but it is a picture for artists—for those who care for the accomplishment first of all, and to whom all other facts are only data of more or less collateral interest. (Another very important work by Jacque hangs in this same gallery. See Official Catalogue.)

UNITED STATES.

GEORGE W. MAYNARD, New York.

Born at Washington, D. C., 1843. Pupil of the Royal Academy in Antwerp. Temple gold medal, Pennsylvania Academy of the Fine Arts, 1884; medal, Prize Fund Exhibition, New York, 1888; Evans prize, American Water Color Society, 1889; medal as one of the

GEORGE W. MAYNARD: SURF

designers of the World's Columbian Exposition, Chicago, 1893; Shaw prize, Society of American Artists, 1897; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the International Jury of Awards, World's Columbian Exposition, Chicago, 1893; member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition; member of the National Academy; Society of American Artists, American Water Color Society, and Society of Mural Painters.

Surf (Gallery 13). Lent by Mr. Samuel T. Shaw, New York.

In a turbulent, foaming sea, under a blue-gray sky with light clouds, several mermaids are disporting themselves. In their agile, graceful movements, they might be said to typify the spirit of the surf. The figures and the wave forms are well drawn, and the flesh-color and the dull blue and white of the waves and sky contribute to a composition beautiful in color. (Another picture by Mr. Maynard hangs in this same Gallery. See Official Catalogue.)

UNITED STATES.

LEONARD OCHTMAN, New York.

Born at Zonnemaire, Holland, 1854. Brought to America in 1866. Studied engraving and mechanical drawing and later devoted himself to landscape painting. For a short while attended the Art Student's League, New York. He was awarded a landscape prize at the Brooklyn Art Club, 1892; medal at World's Fair, Chicago, 1893; gold medal, Philadelphia Art Club, 1894; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Morgan prize, Salmagundi Club, New York, 1902; Shaw prize, Society of American Artists, 1902; Inness gold medal, National Academy, 1903; Evans prize, Salmagundi Club, 1903; Webb prize, Society of American Artists,

LEONARD OCHTMAN: FROSTY ACRES

W. ELMER SCHOFIELD: WINTER MORNING

1904. Mr. Ochtman is a member of the National Academy, the Society of American Artists, The American Water Color Society, the Society of Landscape Painters, and the New York Water Color Club.

Frosty Acres (Gallery 32).

The effect is of early morning under a luminous gray sky in which the rays of sunlight (coming from behind the observer) are beginning to be felt. The brown-greens of the vegetation are covered by a filmy deposit of frost, and there is a haze in the atmosphere suffusing the brown foliage of the trees in the middle-ground and the wooded hills beyond. The work shows the sensitive appreciation of the artist as well as rare technical power in expression. (Other pictures by Mr. Ochtman hang in Galleries 2, 10, 16, 30 and 32. See Official Catalogue.)

UNITED STATES.

W. ELMER SCHOFIELD, Philadelphia, Pennsylvania.

Born in Philadelphia, 1867. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and of Bouguereau, Ferrier, Doucet and Aman-Jean, Paris. Honorable mention, Art Club, Philadelphia, 1898; Webb prize, Society of American Artists, 1900; honorable mention, Exposition Universelle, Paris, 1900; honorable mention, Carnegie Institute, 1900; first Hallgarten prize, National Academy, 1901; Sesnan gold medal, Pennsylvania Academy of the Fine Arts, 1903. Associate of the National Academy.

Winter Morning (Gallery 29).

The composition shows a hillside at the left, strewn with masses of rock and with the hollows filled with patches of snow, alternating with gray-brown grasses and dead leaves. At the right is a stream at the bottom of a narrow ravine, beyond which is a dense growth of leafless trees. A gray sky is lighted by the rays

B. P. COLUMBANO: JOÃO BOSA

of the morning sun. The picture is painted broadly, simply and with well-suggested realism. The white snow, with the blue shadows of the tree trunks crossing it, is true to Nature.

PORTUGAL.

BORDALLO PINHEIRO COLUMBANO, Lisbon.

Born at Lisbon. Pupil of the School of Fine Arts, Lisbon. Awarded gold medal, Exposition Universelle, Paris, 1900; medal of honor, National Society of Fine Arts, Lisbon, 1902; Chevalier of the Legion of Honor, France, 1900. Member of the National Society of Fine Arts, Lisbon.

Portrait of the Actor, João Rosa (Gallery 128).

Full-length, life-size portrait of a man with dark hair and eyes and of impressive personality, standing, holding a silk hat in his right hand and slightly supporting himself with a cane, which he holds, with a pair of tan-colored gloves, in his left hand. He wears a brown coat with a button decoration and a ribbon from which hangs an eye-glass. The picture is painted with strength and judicious reserve. It has qualities which suggest the "Æsop" and "Menippus" of Velasquez. (Other works by Columbano are hung in a group with this. See Official Catalogue.)

UNITED STATES.

WILL H. LOW, New York.

Born at Albany, New York, 1853. Pupil of l'Ecole des Beaux Arts, under Gérome, and of Carolus Duran, Paris. Awarded silver medal, Paris Exposition, 1889; medal, World's Columbian Exposition, Chicago, 1893; Lotus Club Fund, National Academy, 1895; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, of the Society of American Artists and the New York Architectural League.

WILL H. LOW: THE SPRING

Has done noteworthy work in illustration, and many important mural decorations. Designer of the diplomas for awards for World's Columbian Exposition and Louisiana Purchase Exposition. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also member of the International Jury of Awards.

The Spring (Gallery 32).

A very graceful, nude female at the edge of a rivulet, bends to drink from a cup held in her right hand. There is a vista of hillside immediately behind the figure, with a mass of vines almost covering the face of the rock, and relieving the luminous flesh with charming effect. There are beautiful lines in the figure; the flesh, with exquisite variations of light and shadow, is painted with rare truthfulness to nature. Both in conception and in expression, the work is full of refined sentiment. (Other pictures by Mr. Low hang in Galleries 3, 19, 20 and 23. See Official Catalogue).

UNITED STATES.

FRANK DUVENECK, Cincinnati, Ohio.

Born at Covington, Kentucky, 1848. Pupil of Prof. Diez, in Munich, and later studied in Venice. Medal, World's Columbian Exposition, Chicago, 1893; honorable mention, Salon, Paris, 1895; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the Society of American Artists and the Society of Western Artists; Instructor in the Cincinnati School of Fine Arts. Member of the Jury of Selection for the United States Section, Department of Art, and of the International Jury of Awards, Louisiana Purchase Exposition.

The Yacht Harbor (Gallery 3). Lent by the Riddick School, St. Louis.

In the foreground, on an expanse of blue water reflecting a luminous sky, several yachts ride at anchor. Beyond, along the gently rising shore, the scattered

FRANK DUVENECK: THE YACHT HARBOR

GEORGE WETHERBEE: A SUMMER SEA

houses of a village are seen, half hidden among the trees. The water is limpid, full of rippling movement, and there is a feeling of atmosphere in the picture, which is admirable in composition and charming in color. ("A Portrait" by Mr. Duveneck hangs in Gallery 25. See Official Catalogue.)

UNITED STATES.

GEORGE WETHERBEE, London, England.

Born at Cincinnati, Ohio. Pupil of the Royal Academy at Antwerp and the Royal Academy at London. Member of the Royal British Institute of Painters in Oil, and of the Royal Institute of Painters in Water Color, London.

A Summer Sea (Gallery 16). Lent by Mr. Charles M. Kurtz, New York.

Under a rich opalescent sky in which touches of purple, blue and green commingle in forming an unusually luminous effect, is an expanse of deep purple-blue sea broken by white wave crests showing bright green on the under side. Out of a sandy beach in the foreground juts a jagged ledge of red-brown rock partly overgrown with seaweed. Standing in a shallow pool left by an outflowing wave is the nude figure of a graceful young woman with red-brown hair. There is a naive unconsciousness in the pose that emphasizes the impression of solitude that would be felt were the figure absent. As a color composition and as a work of refined sentiment, the picture is exceptional. (Other pictures by Mr. Wetherbee hang in Galleries 14, 19 and 30. See Official Catalogue.)

UNITED STATES.

VAN DEERING PERRINE, New York.

Born, Garnett, Kansas, 1869. Pupil of the National Academy, Cooper Union and William M. Chase, New York. Silver medal, Charleston Exposition, 1902. Mr.

VAN DERRING FERRINE: AT MOONRISE

Perrine for several years has devoted his attention principally to painting the region of the Palisades on the west side of the Hudson River. His evening and night effects and winter pictures have been particularly successful. His interpretation is sympathetic and his technique is simple and suggestive.

At Moonrise (Gallery 14).

On a narrow ledge of a precipitous rocky cliff, a stunted tree has a precarious place. Originally reaching out to catch the morning sunshine, as the tree has grown larger, affording greater mass against the force of the wind, its branches have apparently struck backward until they seem disposed to cling to the face of the rock. The sky, studded with stars, is a luminous blue-gray, suffused with the effect of the moonlight, which also faintly illumines the massive face of the rocks. Below, the river of deeper blue, seems to absorb the color. There is a degree of dignity—of majesty—about this work. It is impressive. In its truth in values and in the exquisite harmony of its coloring, it at once suggests the work of Whistler. (Another picture by Mr. Perrine hangs in this Gallery, and a third hangs in Gallery 20. See Official Catalogue.)

UNITED STATES.

IRVING R. WILES, New York.

Born at Utica, New York, 1862. Pupil of his father, Lemuel M. Wiles, of William M. Chase and Carroll Beckwith, in New York, and of Carolus Duran, in Paris. Was awarded third Hallgarten prize, National Academy, 1886; Clarke prize, 1889; honorable mention, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893; Evans prize, American Water Color Society, 1897; medal, Tennessee Centennial Exposition, Nashville, 1897; Shaw prize, Society of American Artists, 1900; bronze medal, Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition,

IRVING R. WILES: MISS JULIA MARLOWE

From a Copy Print (Copyrighted) by Curtis & Cameron, Boston.

Buffalo, 1901. Member of the National Academy, the Society of American Artists, the American Water Color Society, the New York Water Color Club, and the New York Architectural League.

Portrait of Miss Julia Marlowe (Gallery 19).

The distinguished actress is presented full-length, life-size, seated upon a sofa, directly facing the observer. She has blue eyes, dark hair and intent expression. Her right arm rests upon the back of the sofa; the left falls across her lap. She wears a low-cut, short-sleeved gown of soft cream-color, adorned with lace. A full-blown pink rose is fixed in the corsage. The sofa is covered with old-gold-colored brocade, with figured pillows having groundwork of silvery gray, pink and dull crimson. Beyond is a plush curtain, silver-gray in the light and purple-brown in the shadows. The figure is well drawn, the flesh is painted with excellent effect, the expression is admirable, and the color scheme is very agreeable. (Other pictures by Mr. Wiles are in this gallery and Gallery 22. See Official Catalogue.)

FRANCE.

LÉON JOSEPH FLORENTIN BONNAT, Paris.

Born at Bayonne, France, in 1833. Pupil of F. de Madrazo and L. Cogniet at l'Ecole des Beaux Arts, Paris. He won the second prix de Rome in 1857, and exposed at the Salon the same year three portraits. He received a second-class medal at the Exposition Universelle of 1867, and a medal of honor at the Salon in 1868. Has been a member of the Academie des Beaux Arts since 1881, when he succeeded his former master, Cogniet. In 1888 he became Chief Professor in the Atelier of Painting in l'Ecole des Beaux Arts, succeeding Gustave Boulanger. He is ex-president of the Société des Artistes Français. Member of the Institute of France, 1881; became a chevalier of the Legion of Honor in 1867; officer of the Legion, 1874;

L. J. F. BONNAT: MADAME BONNAT

commander, 1882; grand officer, 1897; grand commander, 1900. Among contemporary portrait painters few have accomplished such an amount of creditable work, and very few have had such pronounced influence.

Portrait of Madame Bonnat, Mother of the Artist, (Gallery 118).

Portrait of an elderly lady with dark brown eyes and silvery white hair, seated and looking directly toward the observer. Her hands rest in her lap. She wears a dress of black velvet and occupies a low blue velvet chair. The wall behind the figure is purple-brown. The face has a fine, kindly expression, and is painted with great strength and realistic effect. The hands also are full of character. The picture well conveys the impression that the artist guided his brush with affection as well as with artistic ability.

UNITED STATES.

CHILDE HASSAM, New York.

Born at Boston, Massachusetts, 1859. Pupil of Boulanger and Lefebvre, Paris. Bronze medal, Paris Exposition, 1889; gold medal, Munich, 1892; medal Philadelphia Art Club, 1892; medal, World's Fair, Chicago, 1893; prize, Cleveland Art Association, 1893; Webb prize, Society of American Artists, 1895; prize, Boston Art Club, 1896; silver medal, Carnegie Institute, 1898; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1899; silver medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, 1901. Associate of the National Academy; member of the American Water Color Society; the "Ten American Painters," the New York Water Color Club, and associate member of the Société Nationale des Beaux Arts, Paris, and of "the Secession," Munich, Germany.

In the Garden (Gallery 3).

Childe Hassam is one of the most prominent exponents in this country of what is known as "impression-

CHILDE HASSAM: IN THE GARDEN

ism." Most of his works are painted in a high key of color, and are extremely decorative. This picture—his largest contribution—shows a young woman seated in a rocking-chair, in a sandy path bordered by hydrangeas, looking out over the sea, under a blue sky with masses of opalescent clouds. The figure is flecked with spots of sunshine contrasted with purple-blue shadows. (Four other pictures by Mr. Hassam hang in this gallery. See Official Catalogue.)

JAPAN.

HASHIMOTO GAHO, Tokio, Japan.

Was born in 1834, in Yedo (now Tokio). From seven years of age he was taught drawing and painting. At thirteen he became a pupil of Kano Shosen Utanobu, and this was the starting point of his career as an artist. He studied here for ten years. The school of Kano was so strict in its discipline and so rigidly confined to traditional style that Gaho was greatly hampered by its restraints. Moreover, soon after entering the school he lost both his parents and fell into deep poverty. After being four years a pupil he became assistant to his master. At twenty-six years of age he married and essayed following an independent career, but success did not come. His wife was afflicted with insanity, and to obtain subsistence the artist was obliged to resort to manual labor of the most humble character. In 1871, when the Imperial Naval Academy was founded, it was considered necessary that instruction in drawing should be afforded the students, and Gaho was recommended for the position of instructor, and was duly appointed. This not only provided for his necessities, but gave him some opportunity for developing his artistic tastes. In 1885 Gaho left the Naval Academy, and shortly afterwards was appointed a member of the Investigating Bureau of Drawing and Painting in the Department of Education. Upon the foundation of the Tokio School of Art in 1889, Gaho was appointed Master of Japanese Painting, and

HASHIMOTO GAHO: A WOOD IN AUTUMN

about this time began producing those works which have given him a foremost place among modern Japanese artists. In 1898 he resigned from the Tokio School and was made president of the Nippon Bijutsuin—a school which enjoys great success under his direction. Gaho is one of the Imperial Court artists of Japan. He received a silver medal at the Paris Exposition of 1900.

A Wood in Autumn (Gallery 130).

This picture, painted on a six-sheet screen, is in light shades of delicate color. A sense of stillness is the dominant note of the picture. The clear atmosphere of the uplands, and the maples casting their crimson shadows on the surface of the water, are painted with skill and feeling. (Other pictures by Hashimoto Gaho are in the same Gallery. See Official Catalogue.)

HOLLAND.

HENDRIK WILLEM MESDAG, The Hague.

The dean of contemporary painters of the sea, Mesdag, like Israels, is one of the foremost figures in the modern Dutch school of painting. He was born in Groningen, in 1831, and did not begin to paint until he had passed his thirty-fifth year, when he studied for a while under Roelofs and Alma-Tadema. Before this he had engaged in banking and had accumulated a competence. At one time he was the financial agent of the Dutch Government. Upon essaying the career of a painter, his rise was rapid. He has received many medals and awards; is an Officer of the Legion of Honor; Commander of the Orders of Saint Michael of Bavaria, Leopold of Belgium, the Dannebrog, of Denmark, and of the Crown of Italy; Officer of the Order of Nassau; Knight of the Order of the Lion of the Netherlands, of the White Falcon; Officier d'Academie; member of the Société Nationale des Beaux Arts of France; Royal Commissioner of Fine Arts for the

H. W. MESDAG: A STORMY DAY

Netherlands, at the Expositions at Chicago, 1893; Paris, 1900; and Saint Louis, 1904. He is represented in numerous American collections.

A Stormy Day (Gallery 33).

A turbulent sea under a blue sky filled with rapidly moving clouds. The sun, hidden by a mass of heavy clouds in the middle-distance, illumines the lower clouds near the horizon and causes the distant waves to sparkle. Mesdag understands the sea, knows the sky, and all the moods and aspects of both. He is a painter not only of observation and power of expression, but of sentiment as well. (Other paintings by Mr. Mesdag hang in Galleries 34 and 59. See Official Catalogue.)

UNITED STATES.

HUGH H. BRECKENRIDGE, Fort Washington, Pennsylvania.

Born at Leesburg, Virginia, 1870. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and of Doucet, Ferrier and Bougereau, in Paris. Was awarded the first Toppan prize at the Pennsylvania Academy; medal, Atlanta Exposition, 1895; honorable mention, Exposition Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; second Corcoran prize, Washington, D. C., 1903. Member of the Jury for the Pan-American Exposition; member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and member of the International Jury of Awards; member of the New York Water Color Club, and of the Philadelphia Water Color Club. Instructor in the Pennsylvania Academy of the Fine Arts.

Lantern Glow (Pastel) (Gallery 10).

The nude figure of a graceful young woman seated on a bench over which has been thrown a mass of white drapery, is seen under the effect of the low-toned light of early evening, contrasted with the orange glow of

HUGH H. BRECKENRIDGE: LANTERN GLOW

GEORGE C. AID: THE MINIATURE

an illuminated paper lantern which she holds in her hands, and another lantern behind, lighting the red background. The figure is admirably drawn and modelled, and the gradations of light are well expressed. (Other works by Mr. Breckenridge are in Galleries 13 and 31. See Official Catalogue.)

UNITED STATES.

GEORGE C. AID, Paris, France.

Born at Quincy, Illinois. Pupil of the St. Louis School of Fine Arts, and studied in Paris under Jean Paul Laurens and Benjamin Constant. Member of the Paris American Art Association. Has achieved reputation also for his etchings.

The Miniature (Gallery 17).

A young woman reclining upon a sofa and leaning against a green wall, with a low-toned red cushion behind her, holds in her hands, resting in her lap, a miniature. Her expression suggests reflection or reminiscence. She wears a figured dress of light gauzy material. The work is low in tone and harmonious in color.

UNITED STATES.

CHARLES SCHREYVOGEL, Hoboken, New Jersey.

Born in New York City, 1861. Pupil of August Schwabe, Newark, N. J., Carl Marr and Frank Kirchbach, in Munich. Awarded Clarke Prize, National Academy, 1900; bronze medal, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy.

Custer's Demand. An incident in General Sheridan's campaign against hostile Indians in 1868-69, near the Antelope Hills, Indian Territory. (Gallery 16).

General George A. Custer, with Colonel Schuyler Crosby, representing General Sheridan (with Lieutenant-Colonel Tom Custer and Interpreter and Scout

CHARLES SCHREYVOGEL: CUSTER'S DEMAND

Grover), demanding the surrender of about 7,000 Indian warriors of the Cheyenne, Arapahoe, Kiowa and Comanche Tribes.

General Custer is seen with his arm extended; on his right is Interpreter and Scout Grover. Mounted on a gray horse is Colonel Crosby, Adjutant-General of the Expedition; on his right is Lieutenant-Colonel Tom Custer. The independent chiefs, from right to left, are Satana, Kicking Bird, Lone Wolf and Little Heart. General Sheridan is mounted on the right in the picture, in advance of the Seventh Cavalry. Moving up where the dust is rising, are the reserves, all ready to attack should the demand for surrender be refused. On the left of the picture are the Indian warriors; and in the distance, where the dust is seen, are their families, herds and pack animals hurrying from the troops. The messenger sent by General Hazen from Fort Cobb is seen coming up with a white flag; he bears dispatches from the Indian Bureau, trying to prevent Sheridan from attacking and punishing these Indians for their depredations and atrocities on the frontier. The final result of the campaign was the surrender of all hostile Indians in the Southwest, numbering over 20,000. The picture is carefully studied, and painted with literal detail and with excellent outdoor effect.

UNITED STATES.

WALTER McEWEN, Paris, France.

Born at Chicago, Illinois, 1860. Pupil of Cormon and of Robert-Fleury, Paris. Honorable mention, Salon, Paris, 1886; silver medal, Exposition Universelle, Paris, 1889; first class gold medal, Berlin, 1891; medal, World's Columbian Exposition, Chicago, 1893; medal of honor, Antwerp, 1894; second class medal, Munich, 1897; silver medal, Exposition Universelle, Paris, 1900; first class gold medal, Munich, 1901; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1902; Harris Prize, Chicago, 1902; Member of the Paris Society of

WALTER MC EWEN: A GAME OF CHESS

A. B. SEWELL: MRS. WALTER RUSSELL

American Artists, and Associate of the National Academy. Chevalier of the Legion of Honor; Member of the Paris Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

The Chess Players (Gallery 32).

Two young women seated at a table near a window are enjoying a game of chess. The figure nearer the observer and facing from him has red-brown hair, wears a white satin dress with short sleeves, and is in the act of moving one of the pieces on the board. Her companion, with blue eyes and brown hair and wearing a salmon-colored dress, faces her, and with her head resting upon clasped hands, watches intently, as if trying to fathom the intention of the impending move. The first figure, with the back in shadow, and only a touch of light on the side of the face, and the second, entirely in shadow, with soft light coming through the window behind her, are both painted with subtle and charming effect. (Other pictures by Mr. McEwen are in Galleries 4, 19 and 31. See Official Catalogue.)

UNITED STATES.

AMANDA BREWSTER SEWELL (Mrs. Robert Van Vorst Sewell), New York.

Born in Essex County, New York. Pupil of Tony Robert-Fleury and Carolus Duran, Paris; and of William M. Chase, New York. Was awarded the Dodge Prize, National Academy, 1888; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Clarke Prize, National Academy, 1903. Associate of the National Academy.

Portrait of Mrs. Walter Russell (Gallery 2).

Half-length portrait of a young lady, with blue eyes and light brown hair, facing the observer. In her hands is a yellow rose, which she is fastening in a loose shawl of soft gray colorings, lightly thrown over

LUCIUS W. HITCHCOCK: A NAME IN THE CASUALTY LIST

her bare shoulders. A tapestry background of suggestive landscape, with the dark green foliage of a tree as a foil for the head, by contrast enchances the delicacy and purity of the flesh—which is painted with exceptional refinement. (Other paintings by Mrs. Sewell are in this gallery, and Gallery 16. See Official Catalogue.)

UNITED STATES.

LUCIUS W. HITCHCOCK, Buffalo, New York.

Born at West Williamsfield, Ohio, 1868. Pupil of the Art Student's League, New York; and of Lebfevre, Benjamin Constant, Jean Paul Laurens, and the Colarossi Academy, Paris. Honorable mention, Pan-American Exposition, Buffalo, 1901.

A Name in the Casualty List (Gallery 15).

An old man seated in an arm-chair, and who has been reading the newspaper now lying on the floor at his feet, has been suddenly shocked by seeing the name of one very dear to him in the "casualty list." Instinctively he holds his hand before his eyes, as if to shut out the sight that is pictured in his mind. Evidently he has cried out, for his wife and daughter have hastened to him, though they have not yet learned the news, as their expressions only indicate startled solicitude. The picture is rather sombre in tone, befitting the subject. It is painted broadly, with suggestive realism.

UNITED STATES.

JULIUS L. STEWART, Paris, France.

Born in Philadelphia, Pennsylvania, 1855. Pupil of J. L. Gérome and R. de Madrazo, Paris. Honorable mention, Salon, Paris, 1885; medal, 1890; gold medals, Berlin, 1891 and 1895; Munich, 1897; grand gold medal, Munich, 1901. Member of the Société Nationale des Beaux Arts, Paris, and of the Paris Society of American Painters. Knight of the Order of Leopold of Belgium;

JULIUS L. STEWART: GRAND MATIN

Officer of the Legion of Honor; member of the Jury of Selection in Paris for the United States Section, Department of Art, Louisiana Purchase Exposition.

Grand Matin (Nude Figure) (Gallery 19).

The nude figure of a beautifully proportioned young woman leaning against a tree trunk, in the depths of a dense forest, penetrated, here and there, by sparkles of sunshine filtering through the leaves. The figure is in cool shadow—in part slightly tinged with green in the reflected lights—except where a few touches of brilliant sunlight on the flesh enhance the delicacy of its pearly grays by contrast. In the painting of the flesh, the sheen of sunlight on the leaves, the translucence of the leaves between the observer and the sun, and in the charming unity maintained in the composition, the artist has achieved signal success. (Other pictures by Mr. Stewart are in this Gallery and Galleries 15 and 30.)

UNITED STATES.

HENRY R. POORE, Orange, New Jersey.

Born at Newark, New Jersey, 1859. Pupil of the Pennsylvania Academy of the Fine Arts and of Peter Moran, Philadelphia; of the National Academy, New York, and of Luminais and Bouguereau, in Paris. Awarded a prize of $2,000 at a Competitive Prize Fund Exhibition held in New York, 1886; second Hallgarten Prize, National Academy, New York, 1888; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy; Member of the Art Club and of the Sketch Club, Philadelphia.

A Frosty Morning (Gallery 23).

Mr. Poore has essayed a daring feat in painting the sun—even through a dense haze—but he has succeeded admirably. The shining disk does not dazzle the eyes, yet it is the source from which emanates the light illuminating the sky and the rolling landscape. Rarely has a more luminous sky been expressed on canvass. In the foreground of the picture, where the effect of

SOSUKE NAMIKAWA: WILD DUCKS AND REEDS

HENRY R. POORE: A FROSTY MORNING

the frost gradually is dissipating under the sun's rays, two farm hands with a yoke of oxen are moving a large mass of stone. The breath of the toiling animals comes like puffs of steam. The details of landscape and trees are seen only faintly through the haze. (Other pictures by Mr. Poore hang in Galleries 19 and 31. See Official Catalogue.)

JAPAN.

SOSUKE NAMIKAWA, Tokio.

Born in Japan. One of the Imperial Court artists and the inventor of the famous wireless cloissonné enamels. His works are held in the highest esteem by the most cultivated amateurs of Japan and other countries. Wherever his work has been exhibited it has been accorded the highest honors.

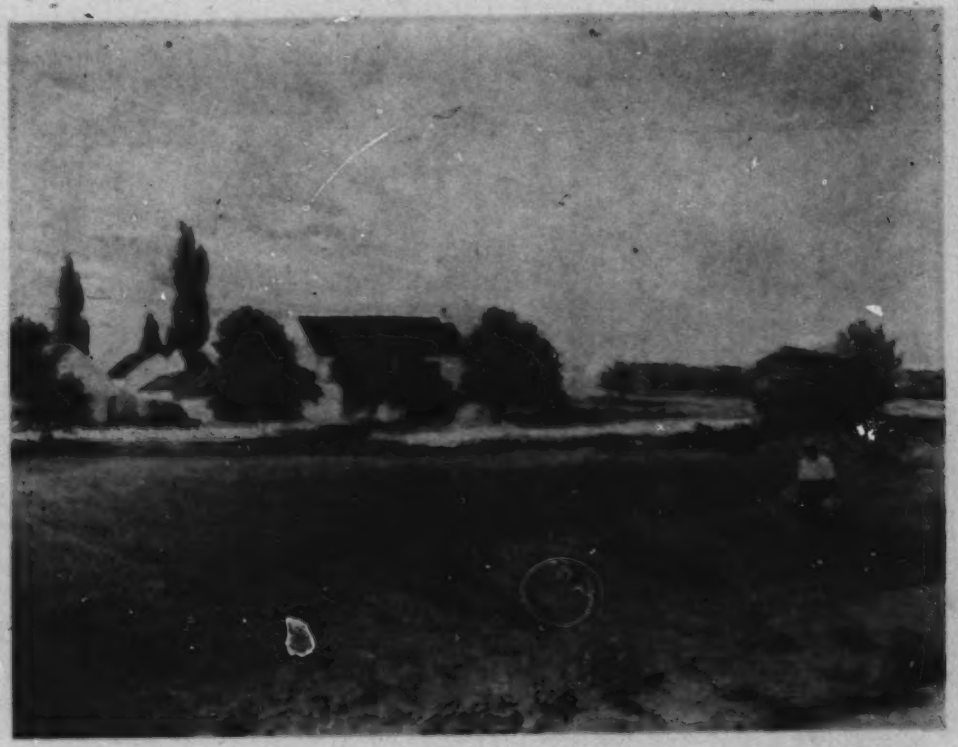
Reeds and Wild Ducks, Wireless Cloissonné (Gallery 133).

On an exquisite gray surface—water reflecting the color of an early morning sky—are two wild ducks among the tall weeds. One of them, with wings extended, is in the act of rising from the water, which is beaten into foam with the effort. The ducks are in true natural color and are represented in the most remarkably artistic manner.

FRANCE.

JULES CHARLES CAZIN (1841-1901).

Born at Samer (Pas-de-Calais), France, 1841; died, 1901. Pupil of Lecoq de Boisbaudran, and later studied painting in England. From London, in 1876, he sent his first contribution to the Salon. He received a medal of the first-class in 1880, and was a member of the Jury of Awards at the Expositions Universelle, 1889 and 1900. He received the cross of the Legion of Honor in 1882, and was made an officer of the Legion in 1889. At the time of his death he was vice-president



J. C. CAZIN: ROADSIDE; HARVEST

of the Société Nationale des Beaux Arts. Cazin, while not occupying the high place of Corot, Rousseau and Daubigny, was nevertheless one of the prominent figures in the French landscape art of the nineteenth century. His work was distinctively individual, and was almost invariably pleasing in color. As a painter he had great influence. His pictures have greatly increased in appreciation and value during recent years.

Roadside; Harvest (Gallery 1). Loaned by Mr. Edward Mallinckrodt, St. Louis.

This is a thoroughly representative example of the artist's work at the period when his powers were in their maturity. The view is of a characteristic French farm, with its various buildings grouped together without formal arrangement, the dark or bright red tiled roofs making effective accents of color among the trees. The sky is filled with soft, warm, gray clouds—the sky that, when we see it in Nature, we speak of as "a Cazin sky." The foreground is a grain-field under cloud shadow, in which a woman in a white blouse and blue skirt is piling up the sheaves. The middle-ground is in sunlight—not a strong, violent glare, but rather the light reflected from a sunlit cloud. In this, as in most of Cazin's pictures, there is great charm in the free, loose handling, and in the soft, harmonious color.

UNITED STATES.

F. K. M. REHN, New York.

Born at Philadelphia, Pennsylvania, 1848. Pupil of the Pennsylvania Academy of the Fine Arts and Christian Schussele. Medal, St. Louis Exposition, 1884; Water Color Prize, New York, 1885; gold medal at a Competitive Prize Fund Exhibition, New York, 1886; honorable mention, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of

BRUNO LILJEFORS: EAGLE AND HARE

P. E. M. EHRN: ROUNDING EASTERN POINT

the Society of American Artists, the American Water Color Society, the New York Water Color Club, and Associate of the National Academy.

Rounding Eastern Point (Gallery 15).

The crisp, choppy waves—blue, purple and green, with streaks of white surf—the effect of the brisk wind blowing across the water and filling the sails of the yacht, the clouds rapidly moving across the blue sky—all seem to bring the realization of the scene very near. There is freshness in the color and vigor in the technique. (Other pictures by Mr. Rehn hang in Galleries 3 and 31. See Official Catalogue.)

SWEDEN.

BRUNO LILJEFORS, Upsala, Sweden.

Born at Upsala. Pupil of the Academy of Fine Arts, Stockholm. Silver medal, Exposition Universelle, Paris, 1889; medal, World's Fair, Chicago, 1893. Knight of the Order of Gustavus Vasa. Liljefors is one of the strongest of the Swedish painters in landscape effects, and in the representation of birds and animals. In the effectiveness and artistic character of his work, he somewhat suggests the American artist, Winslow Homer. An entire gallery in the Swedish section is devoted to the works of Liljefors.

The Eagle and the Hare (Gallery 45).

The picture represents an eagle in pursuit of a hare. The animal is leaping with terrified expression, while the bird is just about to swoop down upon it. The background is a waste of rocks, with patches of gray-green grass interspersed.

FRANCE.

JULES JOSEPH LEFEBVRE, Paris.

Born at Touron (Seine-et-Marne), 1836. He was a pupil of Léon Cogniet, at l'Ecole des Beaux Arts. He won the grand prix de Rome in 1861, and was

JULES LEFEBVRE: SORROW OF MARY MAGDALEN

awarded medals at the Salons of 1865, 1868, 1870; medal of the first-class at the Exposition Universelle of 1878; medal of honor, 1886; grand prix, Exposition Universelle, 1889. He received the cross of the Legion of Honor in 1870, was made an officer of the Legion in 1878, and commander in 1895. Member of the Institute, 1891. He became a member of the Academie des Beaux Arts, succeeding Delaunay, in 1891. His work is characterized by great refinement, both in drawing and color.

Sorrow of Mary Magdalene (Gallery 118).

Kneeling at the foot of the cross, her hands touching the feet of the Crucified, is the figure of the Magdalen—a young woman of fair complexion and long flowing red-brown hair, with eyes upturned toward the face of the Saviour—not seen in the picture. She wears a black robe with a purple sash about the waist. The sky is clouded, but there is a rift at the upper portion in the left, showing a patch of deep blue and a bit of cloud in sunlight. From this comes the light which illumines the figure and a portion of the cross. Beyond the figure, dimly outlined in the gloom, one discerns details of landscape with trees and distant buildings.

MEXICO.

ANTONIO FABRES, Mexico City, Mexico.

Born at Barcelona, Spain, 1854. Pupil of the National Academy of Fine Arts, Barcelona. In 1875 was sent to Rome at the expense of the government to pursue his art studies. Was awarded second-class medal at the London International Exposition, Crystal Palace, 1884; second-class medal, National Exposition, Madrid, 1887; gold medal, International Exposition, Vienna, 1888; gold medal, International Exposition, Munich, 1888; medal at Exposition at Barcelona, 1888; first-class medal and Cross of the Sultan, Tunis, 1897; grand prize, Exposition at Lyons, France, 1901. He is an honorary member of the Association of Water-Color

ANTONIO FABRES: THE FEMALE THIEF

Painters of Rome, the Sociedad de Artes Decorativas, Barcelona, Spain, Centro Artistico, Barcelona, etc., and is sub-director of the Mexican Academy of Fine Arts, City of Mexico. He is represented in many prominent European collections.

The Female Thief (Gallery 94).

The figure of a voluptuous young woman with defiant expression—clad in a light flowing robe over which is a red, blue and gold silk shawl—with an iron collar about her neck, attached by links to handcuffs upon her wrists, is fastened to a wall, under an Arabic inscription proclaiming her crime. Dangling in front of her at the end of an iron chain, are gold bracelets, a necklace, etc., which she presumably had stolen. The figure is well drawn, the flesh painting is admirable, and the work as a whole is most effective.

UNITED STATES.

WILLIAM A. COFFIN, New York.

Born in Allegheny City, Pennsylvania, 1855. Pupil of Bonnat, in Paris. Was awarded second Hallgarten prize, National Academy, New York, 1886; Webb prize, Society of American Artists, 1891; bronze medal, Paris Exposition, 1899; gold medal, Art Club of Philadelphia, 1898; silver medal, Charleston Exposition, 1902. Director of Fine Arts, and member of the Superior Jury of Awards, Pan-American Exposition, Buffalo, 1901; Associate of the National Academy; member of the Society of American Artists, the Society of Landscape Painters, and the New York Architectural League. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

Evening, Somerset Valley, Pennsylvania. (Gallery 15).

A gorgeous sunset sky over a landscape in deep shadow—green fields in the foreground, a stretch of woods beyond and dark purple hills in the extreme distance. The upper sky tones from blue-gray through

W. A. COFFIN: EVENING, SOMERSET VALLEY

EDWARD GAY: THE MIANUS RIVER

green and yellow, with cirrus clouds of crmison and gold. Below are stratified clouds of purple-gray with streaks of crimson stealing through. The effect is true to Nature, and is painted with thorough appreciation and utilization of the possibilities of the subject. For this picture the artist was awarded a gold medal at the Philadelphia Art Club Exhibition, 1898. (Another work by Mr. Coffin hangs on the west wall of this Gallery. See Official Catalogue.)

UNITED STATES.

EDWARD GAY, New York.

Born at Dublin, Ireland, 1837. Pupil of James M. Hart, New York; J. Schirmer and Lessing, in Karlsruhe, Germany. Awarded medal, New Orleans Exposition, 1885; $2,000 cash prize in Competitive Prize Fund Exhibition, New York, 1887; medal, San Francisco Midwinter Exposition, 1893-4; bronze medal, Pan-American Exposition, Buffalo, 1901; Shaw Prize, Society of American Artists, 1902. Associate of the National Academy and Member of the New York Water Color Club.

The Mianus River, Connecticut (Gallery 15). Lent by Mr. Samuel T. Shaw, New York.

A panoramic expanse of rolling landscape with passages of forest and a small river stealing into the foreground, under an exceedingly luminous sky filled with opalescent clouds. Painted in a free, simple manner embodying realism in suggestion. (Another picture by Mr. Gay hangs in Gallery 29. See Official Catalogue.)

UNITED STATES.

COLIN CAMPBELL COOPER, Philadelphia, Pennsylvania.

Born at Philadelphia, Pennsylvania. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia; the Julian and other schools in Paris. Bronze medal, Atlanta Exposition, 1895; Evans prize, American Water Color Society, 1903; Jennie Sessnan gold medal, Penn-

COLIN CAMPBELL COOPER: BROAD STREET STATION, PHILADELPHIA

sylvania Academy of the Fine Arts, 1904. Member of the Philadelphia Art Club, Philadelphia Water Color Club, American Water Color Society, and New York Water Color Club. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards.

Broad Street Station, Philadelphia (Gallery 18).

From an elevated position, the observer looks down upon the street and its traffic, taking in the huge red Pennsylvania Railway Station on the left, and the Government Building on the right. Beyond them is a mass of house-fronts and roofs of various colors stretching out into the hazy distance. There is a blue sky with opalescent clouds, and the contrasts of sunlight and shadow are ably presented. The picture is of the "plein air" school, full of atmospheric quality. For it the artist was awarded the Jennie Sessnan prize, at the Pennsylvania Academy of the Fine Arts, Philadelphia, this year. (Other pictures by Mr. Cooper hang in Galleries 14, 18, 20, 31 and 32. See Official Catalogue.)

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

GOTTHARD KUEHL, Munich, Bavaria (Germany).

Born at Munich. Honorable mention, Salon, Paris, 1884; medal, 1888; medal, Munich, 1888; medal, World's Fair, Chicago, 1893. Member of the International Jury of Award, Exposition Universelle, Paris, 1889; Chevalier of the Legion of Honor, 1889; gold medal, Exposition Universelle, Paris, 1900.

The Organ Loft (Gallery 1). Lent by the Museum of Fine Arts, St. Louis.

In the organ loft of a large church a number of young girls are singing. There is devotional spirit in the expression of the faces. All wear the same distinctive costume—red dresses with blue aprons. Those

GOTTHARD KUEHL: THE ORGAN LOFT

in the foreground are in shadow; those beyond are in full light, in relief, against a white wall with gilded stucco ornament. Especial brilliancy is given the few notes of rich warm color in the picture by the prevailing grayness of tone. There is only one direct passage of sunlight, yet the whole interior is full of light. Even the shadows are so pervaded by reflected lights that there is only a slight element of darkness in them. The drawing of the figures and the architecture is carefully accurate, yet the painting has been done in a free, simple, unconstrained manner. With his strongest lights and most literal details farthest from the observer, and the deepest shadows in the foreground, the artist has succeeded in keeping every element in the composition in right relationship to every other element. There are few equal exemplifications of masterful expression of color values. (Other paintings by Mr. Kuehl hang in the German Section, Gallery 55. See Official Catalogue.)

UNITED STATES.

CHARLES WARREN EATON, New York.

Born at Albany, New York, 1857. Pupil of the National Academy, and of the Art Students' League, New York. Honorable mention, Paris Exposition, 1900; Proctor Prize, Salmagundi Club, New York, 1901; honorable mention, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Inness Prize, Salmagundi Club, New York, 1902; Shaw Prize, Salmagundi Club, 1903; gold medal, Philadelphia Art Club, 1903. Associate of the National Academy; Member of the American Waater Color Society, and of the New York Wataer Color Club.

The Old Mill at Crécy (Gallery 16).

The old mill, with white plastered walls and red-tiled roofs, rises in the middle-distance, beyond a reed-bordered stream, under the rays of a full moon. At the right, beyond a mass of trees, is a bridge, across which

C. W. EATON: MOONLIGHT; OLD MILL AT CRECY

WALTER L. PALMER: ACROSS THE FIELDS

are houses. From one of them comes a gleam of lamplight. The upper sky is of rich deep blue, with a bright star here and there. The moon is not seen in the picture, but the effect of the moonlight is most vivid; the entire composition is suffused by it. The water is limpid and smooth, and reflects the walls and trees like a mirror, but in lower tones. The effect of the picture is very realistic, yet it is painted in a broad, free, suggestive manner, full of spontaneity—showing a degree of technical facility gained from study, from acquired knowledge and from practice in art expression. (Other works by Mr. Eaton hang in Galleries 17, 23 and 30, and Water Color Gallery 10. See Official Catalogue.)

UNITED STATES.

WALTER LAUNT PALMER, Albany, New York.

Born at Albany, New York, 1854; son of Erastus D. Palmer, sculptor. Pupil of F. E. Church, Hudson, New York, and Carolus Duran, Paris. Was awarded second Hallgarten prize, National Academy, New York, 1887; medal, World's Fair, Chicago, 1893; gold medal, Philadelphia Art Club, 1894; Evans prize, American Water Color Society, 1895; first prize, Boston, 1895; second prize, Nashville Centennial, 1897; honorable mention Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of the National Academy, Society of American Artists, American Water Color Society and New York Water Color Club. Especially noted for his pictures of winter subjects.

Across the Fields (Gallery 3).

A slightly broken roadway extends through a snow-covered expanse of country under a late afternoon sky, with a clump of trees at the left and a tree-covered hillside in the far distance. The snow in shadow, in the foreground, is purple-blue in color; the stretch beyond reflects the pale crimson and gold of the cold, opalescent wintry sky. There is vital out-door feeling here,

T. A. DJENVAEFF: LAYING THE FOUNDATION OF THE KREMLIN

and great charm of color; and one feels the truthfulness of the representation. (Other pictures by Mr. Palmer hang in this Gallery and Galleries 10 and 11. See Official Catalogue.)

RUSSIA.

T. A. DJENYAEFF, Saint Petersburg.

Member of the Spring Exhibitors of the Imperial Academy of Arts, Saint Petersburg.

Laying the Foundation of the Kremlin (Upper Gallery, East of Sculpture Court, Central Pavilion).

A heathenish custom prevailed among the Slavs of former days of interring some living creature beneath the first stone of the construction of any large important building, and the builders usually selected the first creature that passed near the place where the work of construction was going on. This picture represents the tradition that at the laying of the foundation of the Kremlin at Nijni-Novgorod, at the end of the fifteenth century, the young wife of a merchant, returning home in the early morning with a pail of water, was thus chosen and buried alive under the first stone of the citadel. The expressions of the various participants in the scene are well studied and the work is very effective.

UNITED STATES.

JAMES C. NICOLL, New York.

Born in New York City, 1847. Pupil of M. F. H. de Haas and Kruseman Van Elten. Medals: Prize Fund Exhibition, New York, 1884; Massachusetts Charitable Mechanics' Association, Boston, 1884; New Orleans Exposition, 1885; Prize Fund Exhibition, New York, 1886; honorable mention, Paris Exposition, 1889; medal Atlanta Exposition, 1895; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; member of Jury of Selection,

J. C. NICOLL: SQUALLY WEATHER

United States Section, Department of Art, Louisiana Purchase Exposition, and also member of the International Jury of Awards. Member of the National Academy, American Water Color Society, and New York Etching Club.

Squally Weather (Gallery 19).

A day of wind and rain, cloudy sky and turbulent sea. The white-crested waves roll in, surging, swelling and breaking upon the beach, which is only slightly indicated in the foreground. The wave forms have been carefully studied and there is spirit and strength in the presentation. (Other works by Mr. Nicoll hang in Galleries 16 and 30. See Official Catalogue.)

HOLLAND.

THERÉSE SCHWARTZE, Amsterdam.

Pupil of her father, J. G. Schwartze, of Prof. Lenbach, Munich, and of Henner and Bonnat, Paris. Chevalier of the Order of Oranje-Nassau; member of the International Jury of Awards, Amsterdam, 1883. Gold medal of City of Amsterdam, 1893; gold medals, Paris, Munich, Barcelona, London and Melbourne; diploma of honor, Ghent; medal, World's Columbian Exposition, Chicago, 1893; silver medal, Paris, 1900 (Exposition Universelle), etc. Honorary member, Academy of Amsterdam. Represented in the Gallery de: Uffici by portrait of herself (on invitation of the Italian Government); in the Museum Suaso, and Rijks-Museum, Amsterdam; the Municipal Museum of The Hague; Museum Boymans, Rotterdam, and the Musée de Valenciennes. Has painted many portraits of well-known personages, including the Queens of Holland.

Portrait of Mr. Wolmarans (Gallery 59).

Half-length, life-size portrait of middle-aged man, seated, and looking directly toward the observer. His hands are clasped across his knees. He has dark-

THERESA SCHWARTZE: MR. WOLMARANS

CLARA T. MAC CHESNEY: A GOOD STORY

brown eyes, black hair, mustache and whiskers, and is clothed in black. Behind the figure is a rich, low-toned blue curtain, with a slight design in gold, and bands of gold in the border. The flesh painting is exceptionally excellent, and the coloring throughout is rich and harmonious.

UNITED STATES.

CLARA T. MAC CHESNEY, New York.

Born at Brownsville, California, 1861. Pupil of the San Francisco School of Design, under Virgil Williams; the Gotham Art School of New York, under Mowbray and Beckwith; and of Girardot, Courtois and the Colarossi School in Paris. Received medals for oils and water colors at the World's Columbian Exposition, Chicago, 1893; Dodge Prize, National Academy, 1894; gold medal for water color at the Philadelphia Art Club, 1900; second Hallgarten Prize, National Academy, 1901; bronze medal, Pan-American Exposition, Buffalo, 1901. Member, of the New York Water Color Club.

A Good Story (Gallery 22).

Half-length figure of an elderly man with white hair and beard and genial expression, sitting by a table and holding a beer mug in his left hand. He is dressed in black, and wears an old black felt hat well back on his head. He has the air of watching the effect of a humorous story which he has just related. The painting is strong, simple and realistic. For this picture the artist received a bronze medal at the Pan-American Exposition. (Another work by Miss MacChesney is in Gallery 11. See Official Catalogue.)

BULGARIA.

IVAN MRKVITCHKA, Sophia.

Born at Vedim in 1856. Studied at the Academies of Fine Arts at Prague and Munich. Awarded gold

J. V. MRKVITCHKA: H. R. H. THE LATE PRINCESS OF BULGARIA

medal, Exposition Universelle, Paris, 1900. Director of the National Fine Arts School, at Sophia.

Portrait of Her Royal Highness, the Late Princess of Bulgaria.

The Princess, a slender young woman with blue eyes and brown hair, is represented as seated upon a handsomely inlaid throne, on a raised dais, with eyes raised toward the observer. She wears a white satin robe, embroidered with gold heraldic designs enriched with precious stones. Over her shoulders is a purple gold-embroidered mantle, lined with crimson velvet. On her head is a jeweled crown. At either side of the throne is a large vase, filled with purple fleurs-de-lis. The wall behind the figure is a mosaic representation of a Greek ikon, in rich, low-toned coloring. For this picture the artist received a gold medal at the Paris Exposition of 1900. The Princess was born in 1872, and died in 1899. She was greatly loved by the Bulgarian people. The carved frame of this picture—not represented in the illustration—is adorned with sculptured faces of the various types of humanity residing in Bulgaria—the Bulgarian, Shop, Albanian, Macedonian, Turkish, Greek, Gipsy and Jewish. At the top, two angels are supporting the Bulgarian crown. An inscription on the upper part of the frame recounts the last words of the Princess—that, though dead, her spirit would watch over Bulgaria.

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

FRIEDERICH HERMAN KARL VON UHDE, Munich, Bavaria, Germany. (See biographical note, page 31.)

The Sermon on the Mount (Gallery 1). Lent by Mrs. Halsey C. Ives, St. Louis.

Von Uhde, in his later work, has devoted himself almost exclusively to the illustration of religious sub-

F. VON UHDE: THE SERMON ON THE MOUNT

jects, and, to make his representations more intimately appealing to his countrymen, he pictures the scriptural personages in the costumes of to-day—a custom followed by the old Dutch and Italian masters in their time. In this picture Christ is represented as a dark-haired workingman in a blue blouse, seated on a rude bench, speaking to a number of persons gathered about him, who are of the Bavarian peasant type. A man and a woman kneel before him with hands clasped. The woman's face wears a questioning expression. Other faces express faith or mere curiosity. Beyond the figures, one sees the roofs of modern peasants' cottages, with smoke rising from the chimneys, and a steep hillside, green in the middleground and brown higher up. Von Uhde's technique in this picture is much broader and more suggestive than in "The Sewing Bee." The details are less worked out. The tone also is lower, and the color is richer. ("The Sewing Bee," by Von Uhde, is in this same gallery. See Official Catalogue.)

UNITED STATES.

EDWARD L. HENRY, New York.

Born at Charleston, South Carolina, 1841. Pupil of the Pennsylvania Academy of the Fine Arts, and of F. Weber, Philadelphia, and of Suisse and Courbet, Paris. Medal, New Orleans Exposition, 1884; honorable mention, Paris Exposition, 1889; medal, World's Fair, Chicago, 1893; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of the National Academy and of the American Water Color Society.

Waiting at the Ferry (Gallery 26). Loaned by Mrs. Abraham Lansing, Albany, New York.

A young man and young woman in the costume of the latter portion of the eighteenth century, stand on the bank of a river awaiting the approach of a ferry barge—rowed by a couple of men—from the opposite side. Their old-fashioned lumbering top-buggy, with

EDWARD L. HENRY: WAITING AT THE FERRY

PIETER VERHAERT: OLD FLEMISH SONG BETWEEN DECKS

blue-green body embellished with a coat of arms, is halted beside them. The negro driver is astride one of the horses, and a colored footman in blue livery sits on a rock by the roadside. Across the river, surrounded by trees with autumnal foliage, is a large colonial mansion, characteristic of Virginia or the Carolinas in the early days. There is a late afternoon sky, with crimson, gold and purple clouds. This work, which received a gold medal at the Pan-American Exposition, is one of the many pictures painted by Mr. Henry illustrating the life of the early days of the history of our country. In this same gallery hangs his picture of the "First Railway Train in America"—showing types of people and costumes of the period. (See Official Catalogue.)

BELGIUM.

PETER VERHAERT, Antwerp, Belgium.

Born in Belgium. Silver medal, Exposition-Universelle, Paris, 1889.

An Old Flemish Song Between Decks (Gallery 84).

A number of sailors are seen in the small cabin of a fishing boat. One of them, seated on the steps leading to the upper deck, is singing. A woman, at the right, plays upon a fife, and a man in a blue blouse drums. The picture is low in tone and broadly painted. The expressions of the faces are well realized.

UNITED STATES.

BEN FOSTER, New York.

Born at North Anson, Maine. Pupil of Abbot H. Thayer, New York, and of Morot and Merson, Paris. Medal, World's Fair, Chicago, 1893; second prize, Cleveland, 1895; bronze medal, Paris Exposition, 1900; silver medal, Carnegie Institute, Pittsburg, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; Webb Prize, Society of American Artists, 1901. Associate of

BEN FOSTER: NIGHTFALL

the National Academy; Member of the Society of American Artists, the New York Water Club, etc. Is also noted as a writer on art.

Nightfall (Gallery 32).

Under a tender and luminous sky in which the full moon has risen, but which still retains something of the crimson reflections of the sunset, lies an expanse of hilly country, varied by patches of forest and meadowland and houses half-hidden among the trees. In the middleground at the left, a clump of trees rises dark against the sky in simple, dignified mass, giving effective accent to the composition. Nearer, several slight saplings of lighter green give touches of more cheerful color, and in the foreground are bushes and weeds tinged with the red-browns of early autumn. There is a restful feeling in the picture, and a sympathetic quality reflecting the poetic sentiment of the painter. (Other pictures by Mr. Foster are in Galleries 14 and 19 and Water Color Gallery 10. See Official Catalogue.)

UNITED STATES.

HUGH BOLTON JONES, New York.

Born at Baltimore, Maryland, 1848. Studied in France. Bronze medal, Exposition Universelle, Paris, 1889; medal, World's Fair, Chicago, 1893; bronze medal, Exposition Universelle, Paris, 1900; Webb Prize, Society of American Artists, 1902; Shaw Prize, Society of American Artists, 1903. Member of the National Academy, the Society of American Artists, the American Water Color Society, the Architectural League, etc. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

Early Spring (Gallery 15).

A country road winds through a stretch of rolling landscape, through which masses of gray rock crop out at intervals. A rivulet flows into the foreground. The

H. BOLTON JONES: EARLY SPRING

OGDEN WOOD: NORMANDY HEIFERS

fresh green grass is sprouting up among the brown weeds of the previous summer, and several trees in the middleground are just beginning to bud into leaf. There is a blue sky, with a mass of filmy white clouds. For this admirably painted picture the artist was awarded the Webb Prize at the Society of American Artists, 1902; and the same year it was purchased by the Shaw Fund. (Another picture by Mr. Jones hangs on the same wall with this, and still another is in Gallery 31. See Official Catalogue.)

UNITED STATES.

OGDEN WOOD, Paris, France.

Born in New York. Pupil of Emile Van Marcke, Paris. Member of the Jury of Selection for the United States Section of the Art Department of the Louisiana Purchase Exposition. Is especially devoted to the painting of landscapes with cattle.

Normandy Heifers (Gallery 31).

In the foreground of a stretch of meadowland—which extends to the blue sea in the distance—lie three cows with contended expression. Beyond are other animals and a peasant woman outlined against dark foliage. The cattle are carefully studied and well painted. The effect of sunlight and shadow on the white cow nearest the observer is admirably expressed. (Another picture by Mr. Wood hangs on the east wall of this gallery. See Official Catalogue.)

UNITED STATES.

JOHN C. JOHANSEN, Chicago, Illinois.

Born at Copenhagen, Denmark, 1876. Pupil of the Art Institute, Chicago; of Duveneck, and of the Academie Julian, Paris, under Benjamin Constant and Jean Paul Laurens. Municipal League Purchase Prize, Art Institute, Chicago, 1903; medal of honor, Chicago So-

JOHN C. JOHANSEN: THE PICTURE-BOOK

ciety of Artists, 1904. Member of the Society of Western Artists, and of the Chicago Society of Artists.

The Picture Book (Gallery 30).

A fair-haired child, in a deep blue woolen dress, sits on a lounge intently poring over an illustrated picture-book, lying open on a green cushion in front of her. The light falls upon the figure from behind, and the face is illumined by light reflected from the pages of the book. The painting of the face and hands is especially admirable.

EDWARD DUFNER: ON THE COAST OF BRITTANY.

UNITED STATES.

EDWARD DUFNER, Buffalo, New York.

Born at Buffalo, New York. Pupil of the Buffalo Fine Arts Academy, of James McNeil Whistler and of Jean Paul Laurens, Paris. Awarded Albright Scholarship, Buffalo, 1893; first Wanamaker Prize, Paris American Art Association, 1899; bronze medal, Pan-American Exposition, Buffalo, 1901; honorable mention, Salon, Paris, 1902; Fellowship Prize, Society of Buffalo

BRUNO LILJEFORS: WOOD-GROUSE

Artists, 1904. Member of the Paris American Art Association, and Instructor at the Buffalo Fine Arts Academy Schools.

On the Coast of Brittany (Gallery 17). Lent by Mr. William M. Chase, New York.

Two boats with several fishermen are seen on the shore of a bay, under a tender purple sky in which the moon lately has risen. The tide has gone out and the footprints of the men are sunk deep in the wet sand. The nearly smooth sea mirrors the sky, and the moonlight is reflected in brilliant touches which show the slight movement of the water. (Other pictures by Mr. Dufner hang in Room H, at Southeast corner of south entrance to Central Pavilion. See Official Catalogue.)

SWEDEN.

BRUNO LILJEFORS, Upsala.

See biographical note, page 177.)

Wood Grouse (Gallery 45).

The bird is painted in a broad, simple way, with rare fidelity to nature. It is suggestively realistic. The tree trunks and foliage, the light gleaming through the branches—all breathe the atmosphere of the deep woods. The painting impresses one as the work of an artist who knows and loves the woods, and who finds joy in his work. (Notice other works by the artist in this same gallery. See Official Catalogue.)

UNITED STATES.

THOMAS EAKINS, Philadelphia, Pennsylvania.

Born at Philadelphia, 1844. Studied in the Beaux Arts in Paris under Gèrome and also under Bonnat and the sculptor Dumont. Instructor and lecturer for sometime at the Pennsylvania Academy of the Fine Arts, the National Academy Schools, the Art Students' League, Brooklyn Art Guild; Art Students League, Philadelphia, and Art Students' Guild. Washing-

THOMAS EAKINS: THE CLINIC OF PROFESSOR AGNEW

ton, D. C. Has been awarded medal at World's Fair, Chicago, 1893; honorable mention, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, 1901. Member of the National Academy; Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

The Clinic of Doctor Agnew (Gallery 27). Lent by the University of Pennsylvania, Philadelphia.

This is a realistic presentation of the scientific phase of modern surgery in its pictorial aspect. In the pit in the foreground, a patient is stretched upon the operating table, a surgeon is dressing the wound, an assistant administers the anesthetic by the cone, and a nurse stands ready at hand. The distinguished surgeon stands at the extreme left, scalpel in hand, lecturing upon the operation. The auditorium is suffused with light, and the faces not only of the assistants, but of the listening students, are portraits which might be recognized. This picture differs from an earlier work by Mr. Eakins, representing the clinic of Doctor Gross. In the latter there is lack of antiseptic precautions and there is an atmosphere of horror. In this work the surgeons wear sterilized clothing and every care is observed. In the background is a sterilizing apparatus. The expressions of the various persons are admirably drawn. ("The Clinic of Prof. Gross," by Mr. Eakins, hangs on the west wall of this gallery. Other paintings by him hang in Galleries 14, 17 and 32. See Official Catalogue.)

BRAZIL.

ELYSÉE VISCONTI, Rio de Janeiro.

Born at Rio 1e Janeiro. Awarded silver medal at Exposition Universelle, Paris, 1900.

San Sebastiano (Gallery 101).

The Saint, entirely nude, and with the usual complement of arrows distributed in his anatomy, is tied

E. VISCONTI: SAN SEBASTIANO

to the trunk of a tree, with eyes closed, and a beatific expression of countenance. A female angel, with outspread wings and wearing a flowing white robe with gold carnations figured upon it, is in the act of placing a halo upon his head. Two women—one of them wearing a purple veil—look on in reverential astonishment. The picture is well composed, and is agreeable in color. In treatment it is purely and successfully decorative.

E. IRVING COUSE: INDIAN BRAVE RECORDING FIGHT

(Copyright by E. Irving Couse.)

UNITED STATES.

E. IRVING COUSE, New York.

Born at Saginaw, Michigan, 1866. Pupil of the National Academy, New York; Bougereau, Robert-Fleury, and l'Ecole des Beaux Arts, Paris. Awarded Shaw prize for drawing, at the Salmagundi Club, New York, 1899; second Hallgarten prize, National Academy, 1900; Proctor prize, Salmagundi Club, 1900; honorable

GUISEPPE PELLIZZA: PROCESSION

mention, Exposition Universelle, Paris, 1900; honorable mention, Pan-American Exposition, Buffalo, 1901; first Hallgarten prize, National Academy, 1902. Associate of the National Academy, member of the American Water Color Society and the New York Water Color Club.

Indian Brave Recording General MacKenzie's Fight With the Cheyennes (Gallery 23).

Two Indians are seated on the ground before a primitive form of easel, on which a dressed hide has been stretched. One of them—with head-dress of feathers—is tracing on the skin pictures in red, blue and yellow. The dry colors are in hollowed stones at his right. In the extreme right is a fire, with a red earthenware pot near it. The figures are well drawn and the concentrated attention of the men is ably represented. (Other works by Mr. Couse hang in Galleries 22, 23, 25 and Water Color Gallery 10. See Official Catalogue.)

ITALY.

GUISEPPE PELLIZZA, Valpedo, Italy.

(No biographical details at hand.)

A Procession (Gallery 126).

A religious procession in one of the rural districts of Italy. The composition explains itself in the illustration; but the method of the painter as contributing to the result attained well may be made the subject of study. The effect of strong sunlight contrasted with luminous shadow seldom has been expressed with such exquisite and refined subtlety. The devotional figures solemnly walking along the sandy road, the limpid water, the gray wall, the trunks of trees, the distant sky—all take their places—have their true color values—and every inch of the canvas is luminous in wonderful degree. And there is a suggestion of restfulness, of stillness in the air—of peace. The method of the

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GEORGE WETHERBEE: MUSIC OF PIPE AND BROOK

painter is that of a refined "pointellist"—luminosity being secured by minute touches of contrasting colors in juxtaposition. (Another work by this artist hangs in Gallery 123. See Official Catalogue.)

UNITED STATES.

GEORGE WETHERBEE, London, England. (See Biographical Note, Page 149.)

Music of Pipe and Brook (Gallery 19).

An idyllic picture presenting an effect of landscape and sky that at once brings to mind the masterpieces of Corot. In the foreground a foaming brook makes its way through a mass of large stones and spreads out in a pool below them. At the right, a nude shepherd, under the shade of a large tree, plays upon his pipe. Near the top of the hill, in the middle distance, are several sheep. The sky is wonderfully luminous and the sunlit clouds actually appear to be suspended. The work as a whole is individual and masterly. (Other pictures by Mr. Wetherbee hang in Galleries 14, 16 and 30. See Official Catalogue.)

UNITED STATES.

WILTON LOCKWOOD, Boston, Massachusetts.

Born at Wilton, Connecticut, 1861. Pupil of John La Farge, New York, and later studied in Paris. Honorable mention, Carnegie Institute, 1897; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1898; silver medal, Exposition-Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy. Member of the Society of American Artists, and of the Copley Society of Boston.

Portrait of John La Farge (Gallery 18).

Half-length, life-size portrait of a gentleman with black hair, seated, with head bent forward in a reflective manner, his right elbow resting on an arm of

WILTON LOCKWOOD: MR. JOHN LA FARGE

his chair, and a partly burned cigar held between the fingers of his right hand. His left hand rests upon the other arm of the chair. He has dark eyes, which are downcast, behind eyeglasses. To those who know Mr. La Farge, this portrait is an interpretation. It is painted in a simple suggestive way, with atmosphere about the figure. There is no affectation nor straining after effect. It is the man as he appears, in his most characteristic attitude. (Mr. Lockwood's portrait of ex-President Cleveland hangs in Gallery 26. See Official Catalogue.)

FRANZ COURTENS: MORNING WORK

BELGIUM.

FRANZ COURTENS, Brussels.

Born at Termonde, Belgium. Medal, Salon, Paris, 1884; Grand Prix, Exposition Universelle, Paris, 1889. Chevalier of the Legion of Honor, France. Courtens is one of the strongest of the Belgian painters. His landscape effects are generally strong and brilliant. He delights in painting wood interiors with luminous skies and wonderfully realistic effects of sunlight and shadow.

LEOPOLDO ROMANACH: THE CONVALESCENT

Often his pictures representing peasants at work are strongly suggestive of Millet. (See also page 44.)

Morning Work (Gallery 110).

A peasant dragging a harrow—to which a large dog also is harnessed—is making his way across a broad field in the very early morning. The air is full of mist, through which a mass of trees is seen in the distance. There is a clouded sky pervaded by a subdued crimson glow. A dark cloud in the upper sky is bordered by a golden reflection from the sun.

CUBA.

LEOPOLD ROMANACH, Havana, Cuba.

Born at Rancho Veloz, Santa Ciara, Cuba, in 1870. Studied at the Academy of San Alejandro, Havana, and later in Rome, under Pradilla. He has been made Professor of Painting in the Escuela de San Alejandro, Havana. For his picture, "The Convalescent," he was awarded a bronze medal at the Paris Exposition of 1900; a silver medal at the Pan-American Exposition, Buffalo, 1901, and a gold medal at the Charleston Exposition, 1902.

The Convalescent (Gallery 7).

Lying on a pallet in a dimly-lighted room is a sick child, anxiously watched over by a mother seated near. The expressions of the faces are painted with appreciative feeling, and the technique is simple and adequate. The coloring is low in tone, inclined to richness.

UNITED STATES.

J. CARROLL BECKWITH, New York.

Born in Hannibal, Missouri, 1852. Pupil of l'Ecole des Beaux Arts and of Carolus Duran, Paris. Honorable mention, Salon, Paris, 1887; bronze medals, Expositions-Universelle, Paris, 1889 and 1900; gold medal, Atlanta Exposition, 1895; Chairman of the Jury of Award, Pan-American Exposition, Buffalo, 1900; medal,

J. CARROLL BECKWITH: MRS. BECKWITH

Charleston Exposition, 1902. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

Portrait of Mrs. Beckwith (Gallery 31).

Full-length portrait of a lady in a black skirt, dark-green velvet waist and brown furs, standing beside a gilt chair upholstered with red silk brocade. The pose is natural and the technique is simple and artistic. (Other examples of Mr. Beckwith's work hang in Galleries 2 and 20. See Official Catalogue.)

BRUCE CRANE: THE LAST OF WINTER

UNITED STATES.

BRUCE CRANE, New York.

Born in New York City, 1857. Pupil of A. H. Wyant. Webb Prize, Society of American Artists, 1897; bronze medal, Paris Exposition, 1900; George Inness Memorial gold medal, National Academy, 1901; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of the

CHARLES H. DAVIS: SUMMER CLOUDS

National Academy, the Society of American Artists, the American Water Color Society, the New York Water Color Club, etc.

The Last of Winter (Gallery 32).

A bleak, brown hilltop, under a soft, pearly gray sky with streaks of pale pink and blue running through it, shows lingering patches of snow. Several pine trees at the extreme left are relieved against a purple wooded hill across a ravine in the distance. The effect is of melting weather—of moist earth—the breaking up of winter. (Other pictures by Mr. Crane hang in Galleries 2, 25 and 32. See Official Catalogue.)

UNITED STATES.

CHARLES H. DAVIS, Mystic, Connecticut.

Born at Amesbury, Massachusetts, 1856. Pupil of the Boston Art Museum School under Otto Grundman, and later of the Julian Academy and under Lefebvre and Boulanger, Paris. Gold medal at Competitive Prize Fund Exhibition, New York, 1886; Honorable Mention, Salon, Paris, 1887; $2,000 cash prize at Competitive Prize Fund Exhibition, New York, 1887; silver medal, Paris Exposition, 1889; Potter Palmer Prize, Art Institute, Chicago, 1890; medals, Mechanics' Institute, Boston, 1890; medal, World's Fair, Chicago, 1893; gold medal, Atlanta Exposition, 1895; bronze medal, Paris Exposition, 1900; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1901; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the Society of American Artists, Associate of the National Academy, and Vice-President of the Copley Society, Boston.

Summer Clouds (Gallery 3).

The major portion of the picture represents a luminous blue sky filled with opalescent cumulus clouds, under which is an expanse of landscape, with a stretch of blue water, forming a bay. The foreground is partly

V. CAPEILE: EASTER MARKET AT NAPLES

in sunshine and partly in cloud-shadow. There is the suggestion of bluffs or dunes fronting upon the river. There is an impressive largeness of grasp in this work, which is instinct with truth and fine in color. (Another picture by Mr. Davis hangs in Gallery 15. See Official Catalogue).

ITALY.

VINCENZO CAPRILE, Naples.

Received a bronze medal, Exposition Universelle, Paris, 1900.

Easter Market at Naples (Gallery 121).

In a large open square in Naples, a great many sheep, with their feet tied, lie on the pavement, while people are bargaining for them. In the center of the composition, a rotund priest is gazing reflectively upon the animals. A man at the left carries over his shoulder and in one hand several lambs. Across the square, under the awnings of the shops, people are eating and drinking, and some sheep are standing, huddled together. The effect is of early morning, under a gray sky. In drawing, color and technique, the work is exceptionally excellent.

UNITED STATES.

DOUGLAS VOLK, New York and Centre Lovell, Maine.

Born at Pittsfield, Massachusetts, 1856. Pupil of J. L. Gérome, Paris. Awarded medal at World's Columbian Exposition, Chicago, 1893; Shaw fund purchase ($1,500), Society of American Artists, 1899; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Carnegie prize, Society of American Artists, 1903. Member of the National Academy and the Society of American Artists.

Boy With an Arrow (Gallery 4).

A young boy in a white woolen "sweater" with a purple roll at the throat, fawn-colored breeches and

DOUGLAS VOLK: BOY WITH AN ARROW

SEYMOUR J. GUY: THE ORANGE GIRL

brown stockings, sits on a grassy bank holding an arrow in his hand. At the right is a dense mass of foliage; at the left, a vista of landscape with distant blue hills under a late afternoon sky. The figure is natural in attitude and well-modeled, and the composition, as a whole, is agreeable in color.

UNITED STATES.

SEYMOUR J. GUY, New York.

Born in Greenwich, England, 1824. Pupil of Buttersworth and Ambrose Jerome, London. In 1854 came to New York, and devoted himself to portrait and genre painting. He was made a member of the National Academy in 1865, and was one of the original members of the American Society of Painters in Water Colors. He was awarded a bronze medal at the Paris Exposition of 1900. Mr. Guy is a finished draughtsman, a colorist of unusual ability, and is most conscientious in his artistic expression.

The Orange Girl (Gallery 32). Lent by Mr. J. C. Nicoll, New York.

Standing at the corner of a river street, beside a box with a basket and pile of oranges, is a brown-haired, brown-eyed, poorly-clothed child, with wistful expression. As a work of literal detail—of absolute truth in line, textures and color—the picture is admirable. In sentiment it is refined and beautiful. (Other works by Mr. Guy hang in Galleries 3 and 4. See Official Catalogue.)

UNITED STATES.

WALTER McEWEN, Paris, France.

(For biographical note, see page 165.)

The Old Guard of the House of Nassau (Gallery 4).

A tall, old man, with blue eyes, head nearly bald, but with sparse white hair on his temples, clad in a green uniform, stands in the center of the composition, with right hand resting on a long cane, and in his left

WALTER MC EWEN: OLD GUARD, HOUSE OF ORANGE

hand holding over his shoulder the orange standard of Nassau. A young woman in a red cloak, bordered with white fur, brings him his sword and black-plumed hat. In an adjoining room several of his companions, in uniform, evidently are awaiting an order to march. The picture is strong, yet refined in coloring. (Other works by Mr. McEwen are in this gallery and in galleries 31 and 32. See Official Catalogue.)

F. MC G. KNOWLES: LANDING THE CATCH

CANADA.

F. McGILLIVRAY KNOWLES, Toronto, Canada.

Born at Syracuse, New York, 1860. Family moved to Canada in 1874. Studied in Toronto, New York, and, later, in London, under Hubert Herkomer, and in Paris, under Benjamin-Constant. Awarded medal by California Art Society, San Francisco, and honorable mention at Pan-American Exposition, 1901.

Landing the Catch (Gallery 51).

View of an inner bay, with a line of fishing boats drawn in as far as possible, and standing high out of

FREDERICK S. CHURCH: THE SEA SERPENT

the water at low tide. This is the opportunity for unloading them into smaller boats which are met by wagons driven into the water. The effect is of early morning. The upper sky is of an ashen gray-green, with masses of rosy clouds near the horizon. The warm red glow of the morning sunshine on the upper portions of the sails, and the purple-gray of the shadowed portions below, contribute to a very pleasing color effect. The picture is painted in a broad, simple, artistic manner.

UNITED STATES.

FREDERICK S. CHURCH, New York.

Born at Grand Rapids, Michigan, 1842. Pupil of L. E. Wilmarth, Walter Shirlaw, the National Academy, and the Art Students' League. Member of the National Academy, the Society of American Artists, the American Water Color Society and the New York Etching Club.

The Sea Serpent (Gallery 30). Lent by Mr. William K. Bixby, St. Louis.

What the distant mariner might mistake for a sea serpent writhing sinuously through the water is really a troop of mermaids disporting themselves upon the backs of sturdy fishes. As in most of the artist's fanciful conceits, these mermaids are creatures of beauty and grace, and the color scheme is an opalescent commingling of pinks, pale greens, blues and yellows. (Other pictures by Mr. Church are in Galleries 26 and 31. See Official Catalogue.)

ITALY.

CESARE LAURENTI, Venice.

Awarded a silver medal at the Exposition-Universalle, Paris, 1900.

A Soul in Trouble (Gallery 120).

A young woman in habiliments of mourning has been reclining upon a mattress in the corner of a poor

CESARE LAURENTI: A SOUL IN TROUBLE

room. In her wretchedness, her religion has seemed for the time to fail her: the crucifix has been thrown to the floor in a paroxysm of grief, and it lies there amidst the fragments of a bunch of roses. There is a fine play of sentiment in this work, which is well composed, and is painted in a masterly way.

EMIL CARLSEN: STILL LIFE

UNITED STATES.

EMIL CARLSEN, New York.

(See biographical note, page 309.)

Still Life (Gallery 2).

Two fish, lately taken from the water, and a pile of shell-fish, lie beside a gray-green basket, across which a white towel has been thrown. The objects are commonplace enough; but the artistic character of their representation elevates the picture into a high place

DWIGHT W. TRYON: DAWN, EARLY SPRING

in the realm of art. The work has been painted simply and directly—with knowledge and sincerity, and with a degree of literal truthfulness that challenges comparison with the works of the old Dutch painters of still-life. It is subtle in coloring, like a work by Whistler; it is broad, yet finished; complete, yet reserved in treatment. It shows the beauty and charm inherent in the commonest things, when interpreted with true artistic feeling. (Other pictures by Mr. Carlsen hang in galleries 14, 19 and 32. See Official Catalogue.)

UNITED STATES.

DWIGHT W. TRYON, New York. See Note, page 29.)

Dawn; Early Spring (Gallery 32). Lent by Mr. William K. Bixby, St. Louis.

This is a later picture than the "Sunset" (page 29, painted in 1883), and is more characteristic of the artist's present method. Under a luminous sky of silvery gray, becoming vitalized by the first gleams of sunrise, lies a quiet gray-green landscape suffused in the haze of early morning. A row of feathery-foliaged trees stretches across the middle-ground, with fields beyond and distant foliage. Here again is a most poetic interpretation; subtle, refined, making manifest the very spirit of nature to the sympathetic observer. (Other works by Mr. Tryon are in this gallery and in Galleries 21, 22 and 31. See Official Catalogue.)

UNITED STATES.

WALTER FLORIAN, Scheveningen, Holland.

Born in New York City, 1878. Pupil of the Art Students' League, New York.

Portrait of Josef Israels (Gallery 4). Painted at The Hague, Holland, 1903.

The veteran Dutch painter is seen seated in his studio, resting his chin upon his right hand and gazing

WALTER FLORIAN: PORTRAIT OF JOSEF ISRAELS

EUGENE LAVIEILLE: MOONLIT VILLAGE STREET

directly at the observer. In his left hand, which rests on his knee, he holds his palette and brushes. The pose is natural, as if the artist had paused for a moment from his work to greet a visitor. The picture is painted in a broad, free manner, and in rich, low-toned color. (Other pictures by Mr. Florian hang in Gallery 32. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

EUGENE LAVEIELLE, France (1820-1903).

Born in Paris, 1820. Pupil of Corot and Lequien. Medals, Salon, Paris, 1849, 1864 and 1870. Legion of Honor, 1878. Died, 1893. He was pre-eminently a painter of night effects and of moonlight. He is represented in the gallery of the Luxembourg, Paris, in the museums of Lille and Nantes, and in numerous important private collections. His works are exceedingly rare in America.

A Moonlit Village Street (Gallery 1). Lent by Mrs. John T. Davis, St. Louis.

The moon is not visible in the picture, but the influence of the moonlight pervades every part of it—not only where it falls directly upon the gray walls of the houses, but in the dark shadows—where there is the smallest amount of reflected light—and in the tender blue sky, in which, as one looks at the picture for a time, the stars appear, one by one. As an expression of the spirit of moonlight as well as for real truth in poetic guise, this work is very appealing.

UNITED STATES.

HENRY PRELLWITZ, New York.

Born in New York City, 1865. Pupil of Thomas W. Dewing and the Art Students' League, New York, and of the Academie Julian, Paris. Awarded Third Hallgarten Prize, National Academy, 1893; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of

HENRY FREILLWITZ: LOTOS AND LAUREL

the Society of American Artists. Instructor of the Life Classes at Pratt Institute, Brooklyn, N. Y.

Lotos and Laurel (Gallery 14).

An allegory. The young pilgrim, to the right, among an intricate tangle of trees and briers, is confronted by maidens offering the lotos, symbolizing ease, music, wine, etc., and extending welcoming arms; while a somber, hooded figure in the background intervenes and shows the forgotten laurel wreath to recall to the youth his ambitious dreams. The youth hesitates between the two. The general scheme of color is in pale gray-greens, delicate pinks, blues, yellows, grays and browns—the effect of the whole being extremely decorative. The figures are graceful and are mostly of refined type, painted in a charmingly artistic manner.

UNITED STATES.

ALPHONSE JONGERS, New York.

Born in France, 1872. Was a pupil of l'Ecole des Beaux Arts, in Paris, under Cabanel, Elie Delauney and Gustave Moreau. Afterward studied two years in Spain, and practiced his profession as a portrait painter for some time in England, and, later, in Canada. Has resided in New York nearly six years, and has painted many distinguished persons.

Portrait of Mrs. Alphonse Jongers (Gallery 22).

Half-length, life-size portrait of an attractive young lady, with blue eyes and light brown hair, seated, facing the observer. She wears an elaborate, low-cut silk dress of lilac and pale green, with white lace at the collar and sleeves. Over her right shoulder is carelessly thrown a brown fur boa, which she holds in place with her right hand. Her left hand rests in her lap. The painting of the face, hands and hair has been accomplished by sure, subtle touches—the work of one

ALPHONSE JONGERS: PORTRAIT OF MRS. JONGERS

who sees clearly and is technically able. There is a background of idyllic landscape, painted in low tones, and in a purely suggestive manner, so as in no way to conflict with the face and figure. As a study of character, the work is impressive, and it is harmonious and beautiful in color. (Another portrait by Mr. Jongers hangs on the west wall of Gallery 16. See Official Catalogue).

WILLIAM J. BAER: THE GOLDEN HOUR

UNITED STATES.

WILLIAM J. BAER, New York.

Born, Cincinnati, Ohio, 1860. Pupil of Loefftz in the Royal Academy of Munich. Bronze medals, Paris Exposition, 1900, and Pan-American Exposition, Buffalo, 1901; silver medal, Charleston, 1902. Secretary-Treasurer of the American Society of Miniature Painters. Has had much to do with the recent revival of interest in miniature painting in America. Member of the Jury

LOUIS LOEB: THE BREEZE

of Selection for the United States Section of the Department of Art for the Louisiana Purchase Exposition, and of the International Jury of Awards.

The Golden Hour (Gallery 16).

Two young women of refined type, one with dark, the other with lighter auburn hair. Beyond the heads is a sunset sky—crimson and golden near the horizon and rich blue above. There is a suggestion of landscape below. In the exquisite color and delicate modeling of the heads the work is especially noteworthy. (Other examples of Mr. Baer's work hang in the same case with this, in the center of Gallery 16. See Official Catalogue.)

UNITED STATES.

LOUIS LOEB, New York.

Born at Cleveland, Ohio, 1866. Pupil of J. L. Gérome, Paris. Honorable mention, Salon, Paris, 1895; third-class medal, Salon, Paris, 1897; silver medal for drawing and silver medal for painting, Pan-American Exposition, Buffalo, 1901; Hallgarten prize, National Academy, 1902; Webb prize, Society of American Artists, 1903. Associate of the National Academy; member of the Society of American Artists, of the New York Architectural League, and of the Society of Illustrators. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

The Breeze (Gallery 16). Lent by Mr. S. R. Guggenheim, New York.

On the top of a hill with grassy slopes at the right and masses of rock at the left, is a majestic group of trees which seem to sway gently in the breeze. At the right, in the middle-distance, a group of willowy female figures, in light flowing garments blown into picturesque folds, dance with idyllic grace. Two figures—one sitting and one reclining—in the foreground, give

J. V. MRKVITCHKA: AN INSURGENT

touches of effective color, and there are other figures in the shadow of the trees on top of the hill which give agreeable accents of red and blue. Over all is a tender blue sky with sunlit cumulus clouds. The picture is exceptionally fine in decorative quality. It vaguely suggests certain expressions of Watteau—though quite unlike any of them.

BULGARIA.

J. V. MRKVITCHKA,. Sophia.

(See biographical note, page 195.)

An Insurgent (Gallery 127).

Under a shelving mass of rock at the edge of a stream, a Bulgarian fugitive, his body entirely submerged, and his head only visible, is hiding from a bashi-bazouk, who has been following him, and leans over the rock, keenly peering into the stream, where the trail has been lost. His horse stands under the trees behind him. The rock is in the full, brilliant sunshine. The expressions in the faces of the figures are excellent, and the sunlit distance, with its contrasting shadows, is painted with knowledge and power. (Five other works by Mrkvitchka hang in this gallery. See Official Catalogue.)

UNITED STATES.

JOHN SINGER SARGENT, London, England. (See biographical note, page 7.)

Portrait of William M. Chase (Gallery 16). (To be presented to the Metropolitan Museum of Arts, by his pupils.)

The portrait shows the artist standing—life-size, three-quarter length—with mahl-stick, brushes, and palette covered with brilliant colors, in his left hand, and a brush in his right. His gaze is fixed upon the observer. The position suggests a pose. It is an attitude which Mr. Chase might assume in the class room,

JOHN S. SARGENT: WILLIAM M. CHASE

after having painted from a living model in the presence of his pupils, and having stopped to lecture upon the principles of technique which he has been exemplifying. The portrait is wonderfully like Mr. Chase. It is painted in the tremendously virile manner characteristic of Mr. Sargent—strongly, simply, artistically. (Other works by Mr. Sargent are in Galleries 2 and 32. See Official Catalogue.)

CARLTON T. CHAPMAN: THE DERELICT

UNITED STATES.

CARLTON T. CHAPMAN, New York.

Born at New London, Ohio. Pupil of the National Academy and the Art Students' League, New York, and of the Julian Academy, Paris. Silver medal, Boston, 1892; medal, World's Columbian Exposition, Chicago, 1893; medal, Atlanta Exposition, 1895; bronze medal, Pan-American Exposition, 1901; bronze medal, Charleston Exposition, 1902. Associate of the National Academy, Member of the Society of American Artists,

YAROSLAV VESIN: SHIPKA

American Water Color Society, and the New York Water Color Club. Painter principally of marines, naval engagements, etc. As illustrator, accompanied United States Naval forces in Spanish-American war, Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards.

The Derelict (Gallery 25).

The dismantled hull of a wrecked vessel rolls in a restless sea, in the moonlight. The sea in the foreground dashing against it recoils in masses of foam. In the middle distance a large steamer looms through the haze. The movement of the sea, the moisture in the air and the shimmering effect of the moonlight are admirably suggested.

BULGARIA.

YAROSLAV VÊŜIN, Sophia.

Born in Vrana, 1860. Studied at the Academy of Fine Arts at Prague. Honorable mention, Exposition-Universelle, Paris, 1900. Has been appointed Military Painter to the Ministry of War, at Sophia.

Shipka (Gallery 127). Lent by the Ministry of War, Sophia.

A representation of a scene at the twenty-fifth anniversary of the battle of Shipka Pass—as the result of which Bulgaria achieved her independence. Prominent in the picture are the Prince of Bulgaria, the Grand Duke Nicolai Nicolaevitch—son of the Russian Commander-in-chief in the Russo-Turkish war in 1877, the Russian generals who had participated in the battle and who had been delegated by the Emperor to be present at the celebration, and Bulgarian and Russian general officers. They are inspecting the site and are discussing the positions and incidents of the battle.

LIBRARY

H. R. M. CARLOS I, KING OF PORTUGAL: CATTLE DRINKING

The troop of soldiers in the immediate foreground represents the modern Bulgarian service. The picture is painted in a direct, forceful and artistic manner. The landscape and figures are equally well expressed, and there is excellent atmospheric quality. (Another work by Mr. Vechin is shown in this same gallery. See Official Catalogue.)

PORTUGAL.

HIS ROYAL MAJESTY, KING CARLOS I., Lisbon.

Born 1863, at Lisbon. Awarded a silver medal at the Exposition-Universelle, Paris, 1900. Member of the National Society of Fine Arts of Lisbon.

Cattle Drinking (Pastel) (Gallery 128).

In the foreground, in a pool of limpid water reflecting the sky, a portion of a drove of cattle has come to drink. A herdsman, on horseback, across a point of land in the middleground, looks after them. At the extreme left, at the top of a rise, comes the main drove, in charge of two horsemen, stirring up a cloud of dust. The cattle are well drawn and modeled, and the landscape is admirable. The bright green grass near the river, the broken clay banks of the opposite shore, the gray-green and brown fields beyond, and the blue sky with light drifting clouds, contribute to a composition that is vital in character, true to Nature and charming in color.

UNITED STATES.

FRANK C. JONES, New York.

Born at Baltimore, Maryland, 1857. Studied in l'Ecole des Beaux Arts, Paris, in the studio of Lenmann; later under Boulanger, Lefebvre and Yvon. Awarded the Clarke Prize at the National Academy, New York, 1885; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, the Society of American Artists, the American Water

FRANCIS C. JONES: THE IDLERS

Color Society, the New York Architectural League, and the Society of Mural Painters. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

The Idlers (Gallery 30).

Three attractive young women in Greek costume recline in easy, graceful attitudes on a long pale green divan, piled with silk pillows of a variety of colors. The one nearest the observer has auburn hair, and wears a salmon-colored robe; the second, a blonde—leaning against the first—is in white and pale yellow; and the third, a brunette, with her bare arms raised in languorous attitude, is in green. In composition, in color and in the types of beauty portrayed, the picture is charming. (Another picture by Mr. Jones hangs in Gallery 21. See Official Catalogue).

UNITED STATES.

HENRY S. HUBBELL, Paris, France.

Born at Paola, Kansas, 1870. Pupil of the Art Institute, Chicago, and of Whistler, Collin, Laurens and Benjamin Constant, Paris. Honorable mention, Salon, Paris, 1901; medal, 1904. Member of the Paris American Art Association; member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

At Grandmother's (Gallery 31).

Seated at a table near a window through which the sunshine comes with strong effect, is a young, fair-haired boy with a brown jacket, enjoying a luncheon. An elderly woman stands behind the table, regarding him with affectionate expression. The woman wears a bright red skirt, with brown bodice and white sleeves and a white cap. In the window a plant with red flowers, and a skein of bright blue yarn, and—beside the boy on the bench—a blue coat and red cap, give effective and valuable color notes. All the details of

HENRY B. HUBBELL: AT GRANDMOTHER'S

ZELMA RAYLOS: MASTER PAUL

the picture, including the pitcher, the bread and the apples on the table, are painted with striking fidelity to Nature. In well-balanced composition and drawing, and in its rich, warm color, the work is very satisfying. (Other pictures by Mr. Hubbell hang in Galleries 14 and 15. See Official Catalogue.)

UNITED STATES.

ZELMA BAYLOS, New York.

Born in Butka, Zemplén, Hungary. Pupil of Will H. Low, Edgar M. Ward, C. Y. Turner and the National Academy, New York; of the Academy Colorossi, under Courtois, Prinet and Girardot, and of l'Ecole des Beaux Arts, Paris. Has exhibited works in sculpture as well as in painting.

Master Paul (Gallery 34).

Full length, life-size portait of a blue-eyed, fair-haired boy in a dark blouse suit, standing, resting his hand on a balcony railing. The face admirably expresses the character of happy childhood.

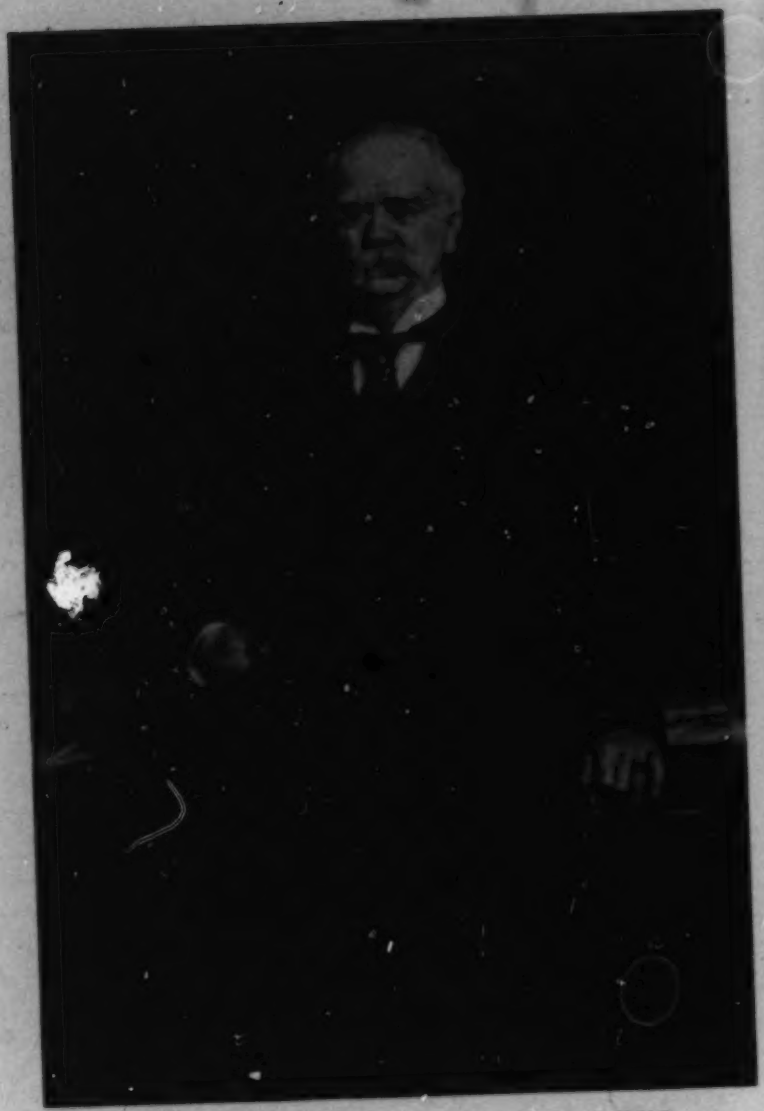
UNITED STATES.

FREDERIC P. VINTON, Boston, Massachusetts.

Born in Bangor, Maine, 1846. Pupil of William Hunt and Dr. William Rimmer, Boston; and of Bonnat and Laurens, Paris. Studied also at the Royal Bavarian Academy, Munich. Honorable mention, Salon, Paris, 1890; medal, World's Fair, Chicago, 1893; medal, Atlanta Exposition, 1895; silver medal, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy and of the Society of American Artists; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

Portrait of the Honorable Henry E. Howland (Gallery 14.)

Three-quarter length, life-size portrait of a gentleman, standing, leaning against a table, facing the ob-



FREDERIC P. VINTON: THE HON. HENRY E. HOWLAND

server. He has blue eyes, iron-gray hair and a yellow-gray mustache, and is dressed in a conventional black business suit. The expression indicates a man of discernment, discrimination, force of character and geniality. It is painted broadly, yet conservatively, with excellent realism in effect. (Another portrait by Mr. Vinton is shown on the north wall of Gallery 16. See Official Catalogue.)

JAN VAN ESSEN: ON THE HEATH

HOLLAND.

JAN VAN ESSEN, Scheveningen, Holland.

Painter of animals and landscapes. Born 1854. Medals: Melbourne, 1881; Amsterdam, 1883; Nice, 1883; Brussels, 1884; Cologne, 1889. Honorable mention, Exposition Universelle, Paris, 1889. Represented in the Museums of Amsterdam, Haarlem, and in the collections of H. W. Mesdag and Her Majesty the Queen of Holland.

On the Heath (Gallery 37).

A vast expanse of sandy ground, grown over with sparse vegetation, under a luminous blue sky with moving clouds. The figure of a peasant woman in a blue

CHARLES MELVILLE DEWEY: THE GRAY ROBE OF TWILIGHT

dress gives a color accent in the middle ground. At the left and to the extreme right are masses of trees. In the far distance are sand dunes and a windmill. The composition is large and simple and is painted with breadth befitting the subject. (Another work by Mr. Van Essen is in Gallery 58. See Official Catalogue.)

UNITED STATES.

CHARLES MELVILLE DEWEY, New York.

Born at Lowville, New York, 1851. Silver medal, Pan-American Exposition, 1901. Member of the Society of American Artists, and Associate of the National Academy.

The Gray Robe of Twilight (Gallery 32). Lent by the Buffalo Fine Arts Academy.

The observer looks toward the East—after the sun has gone down in a glow of color behind him—over an expanse of dark gray-green landscape with a sedgy pool in the foreground, a clump of trees in the middle-distance at the right, and the tops of houses near the horizon, reflecting the last faint glow of the fading western sky. A full moon—lately risen, in a gray-green sky with touches of rose color in its upper portion and purple-gray near the horizon—begins to assert herself through the haze, and is reflected across the surface of the pool. It is the real twilight which Mr. Dewey has painted. (Another painting by Mr. Dewey hangs in this same gallery. See Official Catalogue).

UNITED STATES.

ARTHUR JOHNSON, Berlin.

(No biographical details at hand.)

The Sun-Kiss (Gallery 2).

Seated at the foot of a bent tree trunk, on a hill-side strewn with scarlet poppies, by a river, is a nude female figure, with head thrown back and the face illumined by a flood of sunshine. The eyes are closed, adding to the

ARTHUR JOHNSON: A SUN KISS

rapt expression of the countenance. Beyond the head are branches, of wonderful reds, greens and yellows. The standpoint of the artist, in this case, was purely decorative—the production of a composition of agreeable outline and coloring, and free, joyous "general effect." While perhaps somewhat startling at a first glance, the work is one which amply will reward careful study.

CHARLES P. GRUPPE: WOODCUTTERS

UNITED STATES.

CHARLES P. GRUPPE, The Hague, Holland.

Born at Picton, Canada, 1860. Pupil of Josef Israels and B. J. Blommers, at The Hague, Holland. Gold medal, American Art Society, 1902. Member of the New York Water Color Club, and the Society of Dutch Artists at the Hague.

The Woodcutter (Gallery 2).

In a sparsely grown forest, a woodcutter, in a blue blouse, having felled a large tree, is fastening a chain about it, while two sturdy horses stand ready to draw

ROSWELL M. SHURTLEFF: THE SILENT WOODS

it away. There is a suggestion of a stream in the immediate foreground. There is a gray sky, full of light, and excellent atmospheric quality. In character, this picture strongly suggests the Dutch school, though there are in it individual qualities distinctive of the artist. It is rich in color and fine in tone. (Other pictures by Mr. Gruppe are in Galleries 10 and 16. See Official Catalogue.)

UNITED STATES.

ROSWELL M. SHURTLEFF, New York.

Born at Rindge, New Hampshire. Pupil of the Lowell Institute, Boston, and of the National Academy, New York. Bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, and of the American Water Color Society.

The Silent Woods (Gallery 15).

The interior of a forest slope in mid-summer, with tall trees, a sparse green undergrowth, and a brooklet trickling unevenly down between mossy stones into a placid pool at the observer's feet. The soft earth, covered with green shrubs, old dead leaves and moss covered rocks, has been carefully studied. A bright passage of sunshine strikes through the trees in the middle distance, and a gentle light is diffused throughout the picture. (Other works by Mr. Shurtleff are in Water Color Gallery 13. See Official Catalogue.)

UNITED STATES.

LOUISE COX (Mrs. Kenyon Cox), New York.

Born in San Francisco, California, 1856. Studied at the National Academy and at the Art Students' League, New York, mainly under Kenyon Cox. Third Hallgarten Prize, National Academy, 1896; medal, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; Julia A. Shaw Memorial Prize, Society of American Artists, 1903. Mrs. Cox is

LOUISE COX: WAITING

principally known for her ideal figure subjects and portraits of children.

Waiting (Gallery 30).

A sweet-faced child in a pink dress and a changeable pink-and-gray silk coat, wearing a large hat trimmed with pink ribbons, sits on a bench in front of a figured screen. At the left is a pot with purple flowers. In natural, childlike expression, and in beauty of color, the work is very attractive.

EDGARD FARAZYN: SHELL FISHERMEN

BELGIUM.

EDGARD FARAZYN, Antwerp.

Born in Belgium. Medals: At Sydney, 1879; Melbourne, 1880; bronze medal, Exposition-Universelle, Paris, 1889.

Shell Fishermen (Gallery 109).

Two men, with their horses and carts, on the seashore. The effect is of early morning, with a gray haze in the atmosphere. The sea is of a light yellow-gray-

STANISLAS LEPINE: LE PONT DE L'ESTACADE, PARIS

green, broken by reflections of a pale purple sky. The surf rolls upon the sandy beach, leaving behind it pools mirroring the sky, but deeper in color. There is a feeling of moisture in the air. (Other pictures by Mr. Farazyn are in Galleries 85 and 88. See Official Catalogue.)

FRANCE.

STANISLAS LEPINE, Paris.

Enrolled among the impressionists, Lepine has found his subjects mostly along the Seine, in or near Paris. He has painted the bridges, the quays, the picturesque structures along the river banks, the boats, the barges, and the moving life thereabout. His work is somewhat related to that of the late painter Boudin, though it is usually warmer in tone, and carried rather further.

Le Pont De l'Estacade, Paris (Gallery 108). Lent by Messrs. Durand-Ruel, New York.

The observer looks from a point in the river toward a temporary bridge, across which persons are passing, and beyond which one obtains a view of a stone and iron bridge undergoing repairs. Still further beyond, masses of tall buildings rise above the quays. The sky is of tender opalescent coloring, and, with the cream-colored buildings, interspersed with masses of green foliage, is reflected by the water with charming effect.

UNITED STATES.

CARLETON WIGGINS, New York.

Born at Turners, Orange County, New York. Pupil of the National Academy and of George Inness, New York. Was awarded gold medal at a Competitive Prize Fund Exhibition, New York, 1877; bronze medal at the Pan-American Exhibition, Buffalo, 1901. Member of the Society of American Artists, Associate of the National Academy, Member of the American Water

J. CARLETON WIGGINS: EVENING, VILLAGE OF GREZ

WILLIAM H. HOWE: ON GUARD, VALLEY OF THE BRANDYWINE

Color Society, and of the Society of Landscape Painters.

Evening: Street in the Village of Grez, France (Gallery 14). Lent by Mr. Charles M. Kurtz, New York.

Under a most tender and luminous blue sky in which one feels the influence of the sunset, the street is in shadow except where the last rays of the sun linger upon the upper portions of the houses, the thatched roofs, chimneys and the gabled church tower. The soft contrast of the weak sunlight and the blue-gray shadowed walls is expressed with artistic feeling. One notes the truth of the "values" in this work, and must admire the exquisite harmony in its color. (Other pictures by Mr. Wiggins hang in Galleries 2 and 32. See Official Catalogue.)

UNITED STATES.

WILLIAM H. HOWE, New York.

(See biographical note, page 123.)

On Guard, Valley of the Brandywine.

A sturdy bull stands on the bank of the historic river, showing a conscious leadership of the herd of cattle in the broad meadow. The animal is painted with truthfulness to Nature, in a manner which is fully informed and artistic. The cattle beyond likewise are natural in pose, and realistic in treatment. The sky, with soft opalescent clouds, suggests an effect after a recent rain.

UNITED STATES.

THOMAS ALLEN, Boston, Mass.

Born at St. Louis, Missouri, 1849. Studied at the Royal Academy, Düsseldorf. Awarded silver medal, Boston, 1884; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the Jury of Award, World's Columbian Exposition, Chicago, 1893; Member of the Jury of Award, Tennessee Centennial Exposition,

THOMAS ALLEN: WALLABROOK FORD, DARTMOOR, ENGLAND.

Nashville, 1897; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards. Associate of the National Academy; Member of the Society of American Artists; President of the Paint and Clay Club, Boston; President of the Boston Society of Water Color Painters; Vice-President of the Copley Society, Boston; Member of the Boston Art Club; President of the Council, Boston Museum of Fine Arts School of Drawing and Painting.

Wallabrook Ford, Dartmoor, England (Gallery 16).

An expanse of moorland, with a road leading toward a stream bordering the foreground, along which two horsemen are driving a drove of horses toward the observer. The greater portion of the composition is in cloud-shadow, but a rift of brilliant sunshine illumines a passage of the foreground. The rapid movement of the animals is well suggested.

UNITED STATES.

HARRY W. WATROUS, New York.

Born at San Francisco, 1857. Studied in Paris at the Academie Julian and in the studio of Bonnat. Worked in Spain, Northern Africa, Munich, Florence and Paris. Awarded the Clarke Prize at the National Academy, 1894. Member of, and for several years has been Secretary of the National Academy, New York. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

She Who Hesitates (Gallery 32). Lent by Mrs. E. W. Bliss, New York.

A young woman is seated on a green velvet chair, in a handsome apartment, before a table at which she has been writing. She apparently has stopped to reflect for a moment, resting her left hand on the table, and holding a quill pen poised in the right hand. She

HARRY W. WATROUS: ONE WHO HESITATES

PAUL MOSCHOWITZ: MRS. M. AND CHILD

has fair complexion, auburn hair, and wears a black velvet gown with lace over-dress and lace sleeves, with white gauze about the shoulders. Behind her is a handsomely decorated leather screen. There is most careful drawing and conscientious realization of textures in this picture, which is highly finished in every detail. As a composition in color it is agreeable and effective. (Another picture by Mr. Watrous hangs in this same gallery. See Official Catalogue.)

UNITED STATES.

PAUL MOSCHOWITZ, New York.

Born at Giralt, Hungary, 1875. Studied with H. Siddons Mowbray, and the Art Students' League, in New York, and with James McNeill Whistler and Jean Paul Laurens in Paris. Won the Henderson Scholarship and the Tiffany Gold Medal at the Art Students' League. Member of the Society of American Artists. Instructor at Pratt Institute, Brooklyn, N. Y.

Mrs. M. and Child (Gallery 19).

A woman with black dress is seated in the shadow of a tree, holding in her lap a child of perhaps three years, in a white dress. The flesh painting is admirable. At the extreme right is a vista of landscape and pale blue sky. There is charming expression in the faces, and in pose the figures are unaffected and natural.

UNITED STATES.

ROBERT HENRI, New York.

Born in Cincinnati, Ohio, 1865. Studied at the Pennsylvania Academy of the Fine Arts, and in Paris, Italy and Spain. His picture, "La Niege," was bought by the French Government for the Luxembourg Gallery in 1899. Silver medal, Pan-American Exposition, Buffalo, 1901. Member of the Society of American Artists.

Portrait of Young Woman in Black (Gallery 32).

Full length, life-size portrait of a lady, standing. She wears a black dress with open jacket, showing a

ROBERT HENRI: A LADY IN BLACK

white shirt-waist, and a black hat. She gathers the train of her dress in her right hand. The suggestion is of suddenly arrested movement. The background is dark—almost black—yet the effect is atmospheric. In technique the painting is broad and simple—very suggestive of reality, and with a charm analogous to that of Whistler's "Rosa Corder." (Another picture by Mr. Henri hangs on the southeast corner panel of this Gallery. See Official Catalogue.)

E. E. VOLKOFF: FROSTY MORNING, SAINT PETERSBURG

RUSSIA.

E. E. VOLKOFF, Saint Petersburg.

Member of the Imperial Academy of Arts, Saint Petersburg.

A Frosty Day at Saint Petersburg (Gallery 132).

An early morning view across the frozen, snow-covered river. In the foreground, several boats and barges—covered with snow—are rigidly held by the ice. The first rays of the morning sun crimson the towers

P. V. DU MOND: BACCHANAL

and housetops, which are seen against a warm, rosy-purple sky.

UNITED STATES.

FRANK VINCENT DU MOND, New York.

Born in Rochester, New York, 1865. Pupil of Boulanger, Lefebvre, and Benjamin-Constant, Paris. Gold medal, Atlanta Exposition, 1895; gold medal, Boston, 1896; silver medals for painting and for illustration, Pan-American Exposition, 1901. Associate, National Academy; Member, Society of Mural Painters, Society of Illustrators, New York Architectural League, etc.

Bacchanal (Gallery 23).

A decorative treatment of the theme, exceedingly graceful in line, agreeably harmonious in color and full of joyius movement. Among the luxuriant vines at the right, a group of young women in loose, flowing robes severally press the juice from the grapes, quaff it, strike the cymbals, dance in their exuberance, and invite the observer to join in their revels. Several nude figures, reclining on the sward, eagerly pull the vines toward them. In the middle-distance, a number of nude figures chase a stag across a meadow. The work is individual, unconventional, and charmingly artistic.

UNITED STATES.

M. JEAN McLANE, New York.

Born, Chicago, Illinois, 1878. Pupil of the Chicago Art Institute, and of Frank Duveneck and William M. Chase, New York. Has painted portraits, genre pictures, mural decorations, designs for stained glass, and has devoted considerable attention to illustration.

Girl in Gray (Gallery 32).

The graceful figure of an attractive young woman in a gray dress, black hat, and with a large gray muff, who appears to have stopped in her walk as if to answer

M. JEAN MC LANE: THE GIRL IN GRAY

a question. There is the suggestion of arrested movement in the figure, which is painted in a broad, simple, reserved, yet adequate manner. There are effective touches of rosy light on the hair, the shoulders, and at the curve of the skirt. The background is dark, well relieving the figure. (Other works by Miss McLane hang in this gallery, in Gallery 9 and Alcove E, in Central Sculpture Court. See Official Catalogue.)

THEODORE C. STEELE: NOVEMBER MORNING

UNITED STATES.

THEODORE C. STEELE, Indianapolis, Indiana.

Born in Indiana, 1847. Studied in Munich under Loefftz and Benzur, 1880-5. Awarded medal of the Academy, Munich; honorable mention, Exposition Universelle, Paris, 1900. Mr. Steele inclines toward impressionism in painting, but is not an extremist. He was one of the founders of the Society of Western Artists and president of the society during 189[illegible] and 1900. Member of the Indianapolis Art Association; member of the Jury of Selection, United States Section,

MASAO GEJO: CROWS ON A TREE

Department of Art, Louisiana Purchase Exposition, and member of the International Jury of Awards.

November Morning (Gallery 3).

In the foreground a small river flows toward the observer, coming into view as it curves around a jutting point of land. On the opposite shore, on a rising bench of land, are the houses of a village set among the trees. Far beyond are purple hills against a blue sky. (Other works by Mr. Steele are in this Gallery and Galleries 22 and 31. See Official Catalogue.)

JAPAN.

MASAO GEJO, Tokio.

Born in Japan. Considered the most distinguished living painter of the great Kano School. For his great services in the field of art he was appointed, by Imperial Nomination, a member of the House of Peers.

Crows on a Pine Tree, Screen of Six Panels (Gallery 125).

This screen, the composition of which is reproduced in the illustration, is considered one of the masterpieces of Gejo, and admirably exemplifies the exquisite Japanese taste which determines the proportion of the design to the space which it decorates, and the position of the decoration in that space. These principles constitute the greatest object lesson which classical Japanese art offers for the guidance of the painters, sculptors, architects, decorators and art workers of every kind in Occidental countries. They exemplify the highest degree of refinement in artistic culture.

UNITED STATES.

GUSTAV HENRY MOSLER, New York.

Born at Munich, Bavaria, 1877. Pupil of his father, Henry Mosler, and of Bonnat and l'Ecole des Beaux Arts, Paris. He first exhibited a picture at the Salon, Paris, when only sixteen years of age. In 1901 he re-

GUSTAVE HENRY MOSLER: DE PROFUNDIS

ceived a third-class medal at the Salon. Already he is represented in a number of important collections.

De Profundis (Gallery 2).

Standing beside his plow, which rests in the furrow, a French peasant bows his bared head as a funeral procession passes along the road bordering the field in which he is working. The two horses—one white, the other dark brown—stand still among the upturned clods, with their heads turned towards the marching choristers. There is a bright blue sky with white clouds. The immediate background is in cloud-shadow; the middle-ground is in brilliant sunlight. The man, the horses, the plowed ground, are painted realistically—with almost stereoscopic effect. This picture is one of the largest works in the United States Section—the man and animals having the effect of being life size. The work illustrates the devotional spirit of the French peasantry.

UNITED STATES.

FREDERICK W. KOST. New York.

Born in New York City, 1861. Pupil of the National Academy, and studied for some time in Munich and Paris. Honorable mention, Exposition-Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy; Member of the Society of American Artists, and the Society of Landscape Painters.

The Ford at East Quogue, Long Island (Gallery 18).
Lent by Mr. Lyman G. Bloomingdale, New York.

Under a bright sky filled with masses of white cloud, is a stream through which a man standing on a wagon is driving to the opposite shore, whence leads a roadway. The trees in the middleground are beginning to be tinged with autumnal coloring. The movement of the water—especially where disturbed by the wheels, and the broken shadows from the wagon, are painted

FREDERICK W. KOST: THE FORD AT EAST QUOGUE, L. I.

LOUIS W. VAN SOEST: THE FIRST SNOW

in a masterly way. The sky is luminous, the water is limpid, and there is a feeling of the freshness of morning atmosphere in the picture. (Another picture by Mr. Kost hangs on the southwest corner panel in Gallery 32. See Official Catalogue.)

HOLLAND.

LOUIS W. VAN SOEST, The Hague, Holland.

Born at The Hague, 1867. Self-taught. Awarded medals at World's Fair, Brussels, 1897, and at the Exposition Universelle, Paris, 1900; gold medal, Amsterdam, 1903; represented in the Gallery of the Luxembourg, Paris. Devoted to landscape painting and especially successful in representations of winter.

The First Snow (Gallery 34).

A broad expanse of country with clumps of trees at intervals—some of which retain their brown foliage—under a light covering of snow already partly melted and revealing gray-green and brown herbage. The sky is light gray, with a deep-toned bank of gold-bordered cloud along the horizon. There is fine textural quality in the snow and landscape, and largeness of grasp in the treatment of the composition as a whole. (Other works by Mr. Van Soest are in Galleries 35 and 59. See Official Catalogue.)

UNITED STATES.

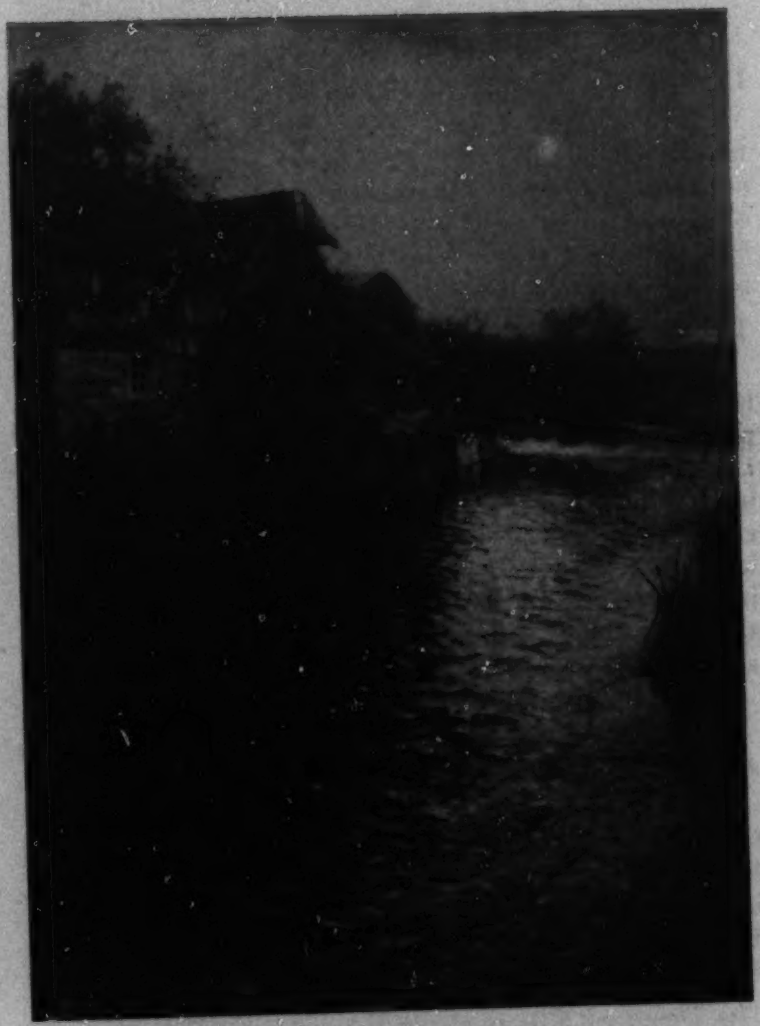
ASTON KNIGHT, Paris, France.

Born in Paris, of American parents. Pupil of his father, Ridgway Knight, of Jules Lefebvre and of Tony Robert Fleury. Awarded bronze medal, Exposition-Universelle, Paris, 1900; honorable mention, Salon, Paris, 1901; gold medal, Exposition-Universelle de Reims, 1903; gold medal, Exposition at Lyons, 1904.

The Deserted Mill (Gallery 19).

(Painted on the banks of the Risle, France.)

Beside a river flowing into the forespace over a stony bed, is an old mill with stone foundation and



ASTON KNIGHT: THE DESERTED MILL

wooden superstructure, surrounded by tall weeds and falling into ruin. In the distance at the right is an expanse of landscape. The sky, in which the moon lately has risen, is permeated by the crimson reflection of the sunset, changing through gold and green to an ashen-purple-blue. The stream, which reflects the varied colors of the sky in the lights and shadows of its ripples, has a dominating tone of purple. Across it, the moon's rays are reflected in a silvery pathway. The water has great limpidity, and its motion is well suggested. In certain respects the painting of the stream suggests the work of the Norwegian painter, Thaulow. The picture is admirable in its color scheme.

JULJAN FALAT: A WINTER SCENE

AUSTRIA.

JULJAN FALAT, Cracow.

Born in 1853 in Tuliglowy, Galicia. Studied in Munich as a pupil of Prof. Raab, and afterwards studied in Rome. He was awarded medals at International Expositions at Munich, Berlin, Dresden and Vienna; the diploma of honor at the Exposition of Water Colors in Dresden, and received a silver medal at the Exposition-Universelle, Paris, 1900. He is the Director of the Imperial Royal Academy of Arts in Cracow, is a member of the Academy of Fine Arts, Berlin, of the Berlin

FREDERICK J. WILEY: A ROMANCE

Artists' Association, and the Polish Artists' Association, "Sztuka."

A Winter Scene. (In the Polish Artists' Section of the Austrian Government Pavilion.)

An expanse of snow-covered landscape, with a river coming into the foreground, lies under a blue sky, late in the afternoon. The snow is slightly tinged with a glow of warm color in the sunlight, and this contrasts most effectively with the soft, purple-blue of the shadows. In realistic quality and in beauty of color, the picture is noteworthy. (Other pictures by this artist hang in the same gallery. See Official Catalogue.)

UNITED STATES.

FREDERICK J. WILEY, New York.

(No biographical details at hand.) Mr. Wiley has painted some very creditable easel pictures of exceptionally fine color, and considerable mural decoration.

A Romance (Gallery 16).

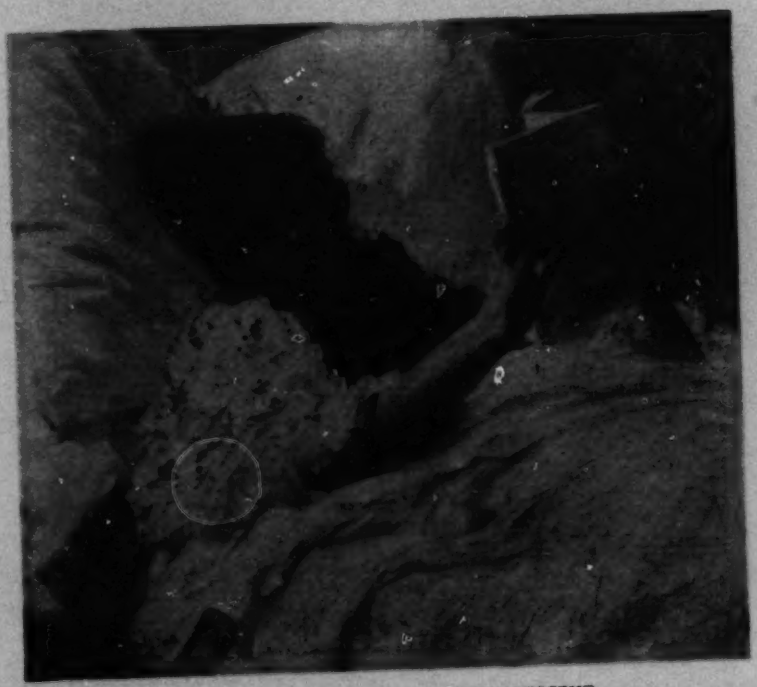
In a broad meadow, with tall grasses interspersed with wild flowers, three young women and several children are enjoying themselves. The foreground is in cloud shadow, but the middle-distance and the far-away green and purple hills are in bright sunshine. There is a very luminous blue sky, with white, sunlit clouds. The effects of sunshine and shadow are admirably expressed, and in coloring the composition is brilliant, varied, and of fine decorative quality. (Other works by Mr. Wiley are in this gallery, and in Galleries 18, 19, and 30. See Official Catalogue.)

UNITED STATES.

MARY FAIRCHILD MAC MONNIES (Mrs. Frederick W. Mac Monnies, Giverny, Vernon, Eure, France

Born at New Haven, Connecticut. Pupil of the Saint Louis School of Fine Arts, and of Carolus Duran

MARY F. MAC MONNIES: WINTER LANDSCAPE



WILLARD L. METCALF: THE CONVALESCENT

and the Julian Academy, Paris. Medal, World's Columbian Exposition, Chicago, 1893; bronze medal, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; gold medal, Dresden, 1902; Julia Shaw Prize, Society of American Artists, 1902. Associate of the Société Nationale des Beaux Arts, Paris; President of the American Women's Art Association, Paris, and Member of the Society of American Artists, New York.

Winter (Gallery 19).

In the foreground is a snow-covered garden surrounded by a wall, with a circular fountain basin in the center. Beyond, one looks across a valley—through masses of leafless trees—toward purple hills with masses of snow upon them. The pale yellow sky is reflected by the snow and the ice in the fountain basin, except as the wall and the tree trunks intervene, and cast purple-blue shadows. The picture is an excellent example of sane impressionism. (Another painting by Mrs. Mac Monnies hangs on the same wall with this. See Official Catalogue.)

UNITED STATES.

WILLARD L. METCALF, New York.

Born at Lowell, Massachusetts. Pupil of Boulanger and Lefebvre, in Paris. Honorable mention, Salon, Paris, 1888; medal, World's Columbian Exposition, Chicago, 1893; Webb prize, Society of American Artists, 1896; honorable mention, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Member of American Water Color Society and the "Ten American Painters." Instructor in the Woman's Art School, Cooper Union, New York.

The Convalescent (Gallery 19).

A sweet-faced young girl with dark brown hair lies on a couch, propped up by pillows, reading a magazine. She wears a dressing sacque of figured material—white, green and orange, and an orange-colored scarf at the

ROBERT W. VONNOH: LITTLE LOUISE

throat. There is the effect of strong sunlight from a near-by window. The face is in tender shadow, with reflected light from the page of the book. The pillow and counterpane are mostly in full warm light, but where in shadow are purple-blue in effect. The deep-blue covered magazine makes seem even more transparent the blues of the shadows, which, of course are modified somewhat also by reflected lights. The color scheme is simple and is an exemplification of truth. The subject is treated with tenderness and sympathy.

UNITED STATES.

ROBERT W. VONNOH, New York. (See biographical note, page 47.)

Portrait, Little Louise (Gallery 31). Lent by Mrs. William L. Elkins, Ashbourne, Philadelphia, Pa.

Portrait of a handsome child three or four years old, with blue eyes and curly golden hair, sitting on a blue sofa and leaning against an embroidered blue satin pillow. The attitude of the child is easy and natural. She wears a white dress, with white satin ribbon, and holds a yellow rose in her lap. (Other works by Mr. Vonnoh are in Galleries 3, 25 and 32. See Official Catalogue.)

CANADA.

HOMER WATSON, Doon, Ontario, Canada.

Born at Doon, Waterloo County, Ontario, 1856. Self-instructed. His picture, "The Pioneer Mill," was bought by the Marquis of Lorne, when Governor-General of Canada. Has exhibited at the Royal Academy and New Gallery, London; Glasgow Institute, etc. Was awarded gold medal at the Pan-American Exposition, Buffalo, 1901. Member of the Royal Canadian Academy.

The Floodgate (Gallery 49).

An effective representation of a stormy day and wind-swept sky, with trees bending in the wind and the

HOMER WATSON: THE FLOODGATE

H. R. H. AMELIA, QUEEN OF PORTUGAL: OX-CART

waters in a reservoir lashed to foam. A man in the foreground works to open the floodgate, and has partly succeeded, as is shown by the surging waters below. In the middle-distance, several cattle are huddled together, the better to resist the fury of the storm. The upper sky is filled with dark, rapidly-moving clouds, while nearer the horizon the clouds are full of light. The picture is dramatic in composition and is fine in color. It immediately suggests the work of Constable —in theme, in treatment, and in robust technique.

PORTUGAL.

HER ROYAL MAJESTY, AMELIA, QUEEN OF PORTUGAL, Lisbon.

Born in France, 1865.

An Ox Cart (Gallery 128).

On a dusty road, a man driving a pair of oxen drawing a quaintly fashioned cart of primitive design, with large wooden wheels, has stopped near a gateway. The sun is near the meridian and the picture gives the impression of a hot day. There is a clear, luminous, tender blue sky.

HOLLAND.

(UNITED STATES LOAN EXHIBIT.)

SOLOMON VAN RUISDAEL (Deceased), Holland.

Born in Haarlem, about 1600; died in 1670. Brother of J. Van Ruisdael, father of Jacob. He was a follower of Esaias Van de Velde and Jan Van Goyen. He entered the Haarlem Guild in 1623, and was its president in 1648. He was a painter of conscientious attention to detail.

Landscape with Waterfall (Gallery 6). Lent by Mr. Henry C. Frick, Pittsburg, Pennsylvania.

Down a rocky hillside a stream tumbles in a succession of cascades and runs over a rocky bed in masses of foam. At the foot of the main fall the water

SOLOMON RUISDAEL: LANDSCAPE WITH WATERFALL

divides, a part passing into a ravine beyond a foreground hillock. Across the ravine, over a rustic bridge, a shepherd drives a flock of sheep. The tall hills are covered with trees, among which, at the right, rises a church spire. There is a blue sky, with dark clouds, touched by the glow of a late afternoon sun. The picture is most carefully painted, with that literal detail for which Ruisdael was noted. It is beautiful in tone, and ranks as one of the most nearly perfect specimens of the artist's work.

ERNESTO DE LA CARCOVA: WITHOUT BREAD AND WITHOUT WORK

ARGENTINE.

ERNESTO DE LA CARCOVA, Buenos Ayres.

Born in Buenos Ayres, Argentine Republic, 1867. Studied painting in Rome, under Giaso and Grosso. Returning to Argentine, he won the prize of the Department of Public Instruction, and was made Professor of the Academy of Fine Arts of Buenos Ayres. Here his work and influence were strong elements in the development of the Argentine School of Fine Arts. He is Vice-President of the National Commission of Fine Arts, Professor of Painting in the Academy, and

W. DE LEFTWICH DODGE: SAINT IVRESSE

member of the Municipal Government of the City of Buenos Ayres.

Without Bread and Without Work. (Gallery 95.) Lent by the National Museum of Fine Arts, Buenos Ayres.

Seated by a table, near a window, are a young man and his wife, the latter holding an infant in her arms. The man, with clenched fists and desperate expression, looks through the window towards a factory with tall chimneys. The woman has a look of distress and horror. Beside the man, on the table, lie a stonecutter's implements. There is a suggestion of impending tragedy. The painting is forceful and effective. (Four other examples of Mr. de la Carcova's work are in Galleries 95 and 96. See Official Catalogue.)

UNITED STATES.

WILLIAM DE LEFTWICH DODGE, New York.

Born at Liberty, Virginia, 1867. Studied in Munich, and with Gèrome, in Paris. Awarded a gold medal at a Competitive Prize Fund Exhibition, New York, 1888; bronze medal, Exposition-Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893. Member of the National Society of Mural Painters.

Saint Ivresse (Gallery 3).

Saint Ivresse is not included among the saints duly canonized by orthodoxy; she is an idyllic personage belonging to the golden age of youth, roses, perfume, dreams and irresponsibility. Mr. Dodge's composition is poetic in the extreme, and is charming in color and in decorative quality.

UNITED STATES.

CHARLES ROLLO PETERS, San Francisco, California.

Born in San Francisco, 1862. Studied in the San Francisco Art School, under Virgil Williams and Jules Tavernier; at l'Ecole des Beaux Arts, Paris, under J. L.

LIBRARY

CHARLES ROLLO PETERS: AFTER THE GRINGO CAME

HENRY B. SNELL: A CORNISH HARBOR

Gérome, and at the Julian Academy under Boulanger, Lefebvre and Cormon. Honorable mention, Munich, 1889. Mr. Peters has devoted much attention to painting the old missions and adobe structures of the Spanish period of California—particularly under effects of moonlight, twilight and early morning.

After the Gringo Came (Abandonada) (Gallery 2). Lent by the Lotos Club, New York City.

A wonderful expression of moonlight in summer. A long, low-lying house, rudely constructed, with a broad porch along its side and with a large tree at the nearer end, evidently abandoned and falling into ruin, wears an air of desolation and brooding silence that is enhanced by the effect of the pale moonlight and accompanying deep shadows, and that, on the other hand, with its white-plastered wall and overhanging porch, offers a most effective groundwork for the display of the essential qualities of moonlight. The picture breathes the very spirit of a moonlit night.

UNITED STATES.

HENRY B. SNELL, New York.

Born at Richmond, England. Gold medal, Art Club of Philadelphia, 1896; first prize, Tennessee Centennial, Nashville, 1897; honorable mention, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the American Water Color Society, and President of the New York Water Color Club.

A Cornish Harbor (Gallery 2).

The composition shows a sea churned to foam, filling a bay bordered by great masses of gray rock. In the middle distance a small fishing boat, with brown sails, struggles through the surf. The clouded sky is full of sunshine, and there is a feeling of moisture in the air. The rocks, of gray yet broken coloring, are realistic in character. The further point of land, show-

MARK FISHER: A WATER FROLIC

ing, through the haze, a grass-grown hillside, adds an element of soft color delicately proportioned between the coloring of the rocks and the water, and admirably completing a harmonious scheme. (Other works by Mr. Snell are in Gallery 10, water colors, and in Gallery 17. See Official Catalogue.)

UNITED STATES.

MARK FISHER, Hatfield Heath, Harlow, Essex, England.

Born at Boston, Massachusetts, 1841. Studied at Boston and Paris. Medal, World's Columbian Exposition, Chicago, 1893. Most of the artist's life has been spent in London, where he has achieved success, and has had marked influence.

A Water Frolic (Gallery 4).

Few artists have represented the sparkle of sunshine with such vividness and feeling of reality as Mark Fisher. In this picture, the nude boys, just out of the water, with bodies glistening—brilliant white in the sunlight and pale blue in the shadows—are effective accents in a composition in which every leaf, every ripple in the water, every cloud in the sky, reflects the brilliancy of the sun. To paint such a picture, so high in key, with such scattered lights and lack of emphatic shadow-masses—and to preserve unity in all this variety—is a task which few artists essay; but it is one which Mr. Fisher has mastered. (Other pictures by Mr. Fisher are in this gallery, in gallery 16 and in gallery 25. See Official Catalogue.)

AUSTRIA.

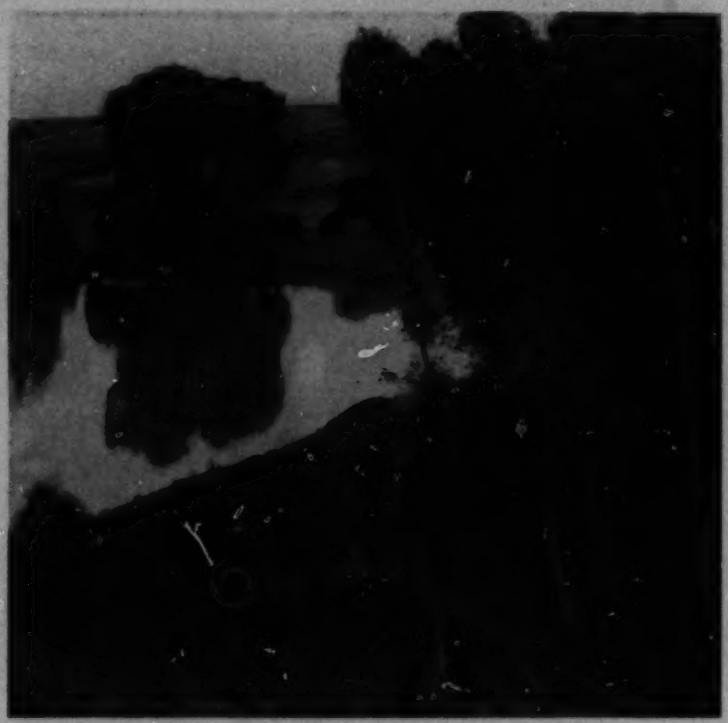
ANTONIN HUDECEK, Prague, Bohemia.

Born at Loucka, near Baudnitz, Bohemia. Studied at the Imperial Royal Academy of Arts at Prague, under Prof. Maximilian Pirner, and afterward under

Prof. Vaclav Brozik. Later he went to Munich, where he studied under Prof. Otto Seitz. Member of the Prague Artists' Association "Manes." Received honorable mention, Exposition-Universelle, Paris, 1900.

The Pond at Eventide. (In the Bohemian Artists' Gallery in the Austrian Government Pavilion.)

This is a very decorative landscape painted broadly and simply, low in tone, in a scheme of grays, but with plein air effect. At the right, the ground gradually rises to the edge of a pool which mirrors a blue-gray sky and dark green trees on the opposite shore. (Another picture by the artist hangs in the same gallery. See Official Catalogue.)



ANTONIN HUDECEK: THE POND AT EVENTIDE

WALTER HAMPEL: THE DWARF AND THE WOMAN

AUSTRIA.

WALTER HAMPEL, Vienna, Austria.

Born at Vienna, 1867. Studied at the Imperial Royal Academy of Art at Vienna, under Prof. Hans Makart, and made several trips to Italy, France and Germany for the purpose of art study. His works are especially fine in decorative quality.

The Dwarf and the Woman. In the gallery of the Kuenstler-bund "Hagen" Artists' Association of Vienna, in the Austrian Government Pavilion.)

Seated on a mass of white drapery, on the ground, near a pool from which she has just emerged, sits a nude woman, bending forward and drying her right foot. She coquettishly regards a solemn-faced dwarf sitting near her—a miniature figure in crimson, with a large pack on his back—who observes her with serious

EMIL CARLSEN: LATE AFTERNOON

attention. The ground about the figures is gay with flowers of many colors. The composition suggests an illustration of an Arabian Nights' tale. It is decorative in the extreme, and is most charming in color. The figure of the woman is beautifully drawn and the flesh-painting is superb. (Other works by the artist hang in the same gallery. See Official Catalogue.)

UNITED STATES.

EMIL CARLSEN, New York.

Born in Denmark. Studied in Copenhagen. Has followed his profession in Paris, London and New York —settling in the latter city in 1872. Member of the Society of American Artists and Associate of the National Academy. Noted for still-life pictures, and latterly for landscapes.

Late Afternoon (Gallery 32). Lent by Mr. Augustus Lukeman, New York.

The first impression one gains from this picture is a realization of its simple dignity. A majestic oak on a hilltop is relieved against a blue-gray sky in which a mass of opalescent clouds is illumined by the sunlight. The landscape, in cloud-shadow, is treated in a broad, simple way, yet suggesting close observation and masterly technique. The figure of a man in a blue blouse gives a non-assertive, but valuable touch of color. There is largeness of conception as well as of handling in this work. In composition, drawing, values, and in color, it is impressive. (Other pictures by Mr. Carlsen hang in Galleries 2, 14 and 19. See Official Catalogue.)

UNITED STATES.

W. L. LATHROP, New Hope, Pennsylvania.

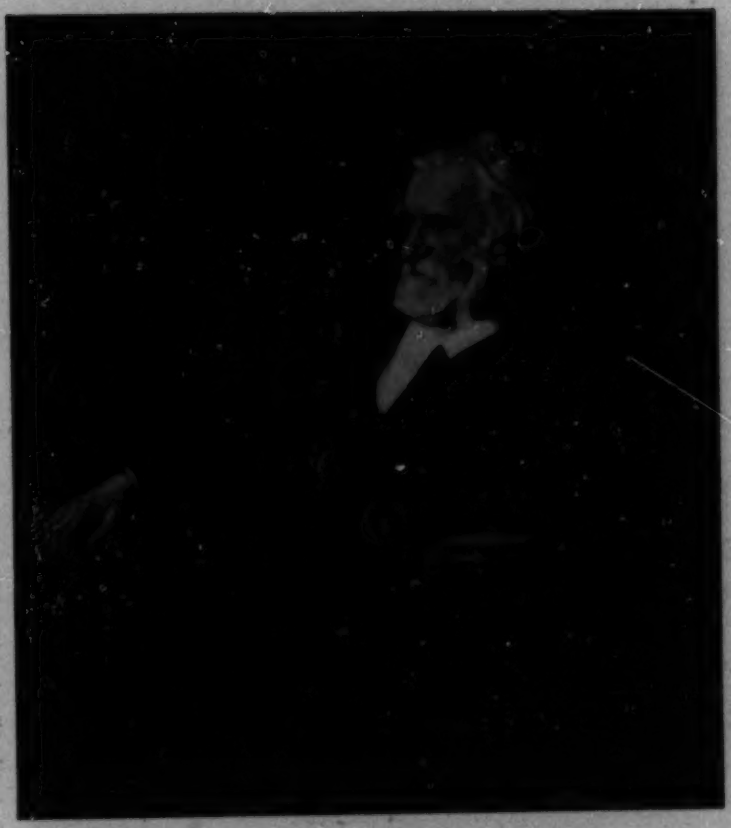
Born at Warren, Illinois, 1859. Awarded Evans prize, American Water Color Society, 1896; medal, Art Club, Philadelphia, 1897; Webb prize, Society of American Artists, 1899; bronze medal, Pan-American Ex-

position, Buffalo, 1901; third prize, Worcester, Massachusetts, 1904, and third prize Carnegie Institute, 1904. Associate of the National Academy and member of the New York Water Color Club.

Nancy (Gallery 2).

A young girl with light-brown hair, clad in a loose white dress, is seen, seated, intently reading a book. Her face is in profile. The flesh of the face and arms is painted with great simplicity and charm, and the white dress in its lights and tender shadows is reproduced with realistic effect. The background is a warm brown, well relieving the figure.

W. L. LATHROP: NANCY



MARCEL BASCHET: AMBROISE THOMAS

FRANCE.

MARCEL BASCHET, Paris.

Born at Gagny (Seine-et-Oise), France. Pupil of Boulanger and Jules Lefebvre, Paris. He won the Prix de Rome in 1883; received a medal of the second class at the Salon of 1889; and a gold medal at the Exposition-Universelle, Paris, 1900. Chevalier of the Legion of Honor, 1898.

Portrait of Ambroise Thomas (Gallery 118).

Portrait of an elderly gentleman, of nervous type, with keen, intellectual features, blue eyes and silvery hair, seated in a square, maroon-covered velvet chair,

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SOZAYEMON NISHIMURA: PINE TREE AND STORKS

with head—rested on his left hand—turned to the left, almost in profile. The right arm rests upon the right chair-arm. The head is beautifully modeled, and is painted in an adequate and sympathetic manner. The character of the distinguished composer is well interpreted. (Ambroise Thomas, born 1811; devoted himself to music from his childhood. He won a first prize in the Paris Conservatoire for piano in 1829, a first prize for harmony in 1830 and a first grand prize for musical composition in 1832. He replaced Spontini as a member of the Academy of Fine Arts in 1851, and Auber as Director of the Conservatoire in 1871. Among his most noteworthy productions are the grand operas "Hamlet," "Francesca da Rimini," "The Tempest" and "Mignon," several fantaisies, nocturnes, rondos and a requiem. He was made a Knight of the Legion of Honor in 1845; Officer of the Legion, 1858; Commander, 1868 and Grand Officer, 1881. Member of the Institute of France, etc.)

JAPAN.

SOZAYEMON NISHIMURA, Kioto.

Born in Japan. Is one of the Imperial Japanese Court artists, and has been decorated with the green ribbon by his Imperial Majesty.

Pine Tree and Storks, Embroidery on a Screen of Four Panels (Gallery 134).

This representation of a pine tree with three storks embroidered in silk is considered very nearly the perfection of artistic embroidery. The plumage of the birds is so worked that the threads catch the light exactly as would the feathers of the living birds. It is marvelous how accurately and realistically these feathers are reproduced. The treatment of the branches of the tree, and the pine-needles and cones—a matter of great complexity, in which the slightest error or deviation from truthfulness to Nature would result in the depreciation of the work—has been managed with consummate knowledge, taste and skill. This work fully sustains the great reputation of the artist.

B. GRUNWALD: WATERING HORSES

HUNGARY.

B. GRÜNWALD, Budapest, Hungary.

(No biographical data at hand.)

Watering Horses (Gallery 104).

A broadly painted picture, full of sunlight. The grass and foliage have the full, rich greens of midsummer. The horses drink from a small stream hidden by the hillock in the foreground, the side of which has been washed by recent rains and shows rich, warm brown clay. The sky is blue, with light clouds. The effects of atmosphere and distance are very realistic.

UNITED STATES.

EDWARD M. CAMPBELL, Saint Louis, Missouri.

Born at Hannibal, Missouri. Pupil of the Saint Louis School of Fine Arts, and the Academie Julian, Paris, under Boulanger and Lefebvre. For several

years instructor in the Saint Louis School of Fine Arts. Member of the Society of Western Artists.

The Hour When Daylight Dies (Gallery 32).

An effect of early twilight. The sun has sunk below the line of trees in the distance, and darkness is falling; but there remains a glow in the changing sky which is reflected in the stream which occupies the foreground. Beyond the stream is a stretch of meadow extending

E. M. CAMPBELL: THE HOUR WHEN DAYLIGHT DIES

A. MITOFF: OLD FOUNTAIN IN PLEVNA

backward to a mass of trees. Two tall poplars in the middleground rise against the bright sky with impressive effect. The composition is dignified, the color is delightful, and the work is pervaded by poetic feeling.

BULGARIA.

ANDON MITOFF, Sophia.

Born at Starazagora in 1862. Studied at the Academy of Fine Arts in Florence. Awarded bronze medal, Exposition Universelle, Paris, 1900. Professor of the History of the Fine Arts in the National Fine Arts School at Sophia.

Old Fountain in Plevna (Gallery 127).

A number of women and children—water carriers—are gathered about the sides of a large square structure of oriental architecture, such as is commonly found built over springs in Northern Bulgaria. The costumes mostly are of primitive colors. In the middleground there is a dwelling house with tiled roof, in a garden surrounded by a high wall, above which one sees the tops of trees. There is a bright blue sky with fleecy clouds. There is excellent atmosphere in the picture, and the effects of sunshine and shadow are admirably expressed. (Eight other paintings by Mitoff hang in this gallery. See Official Catalogue.)

UNITED STATES.

W. VERPLANCK BIRNEY, New York.

Born at Cincinnati, Ohio, 1858. Pupil of the Massachusetts Normal Art School, Boston, and the Bavarian Royal Academy, Munich. Received honorable mention, Munich, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy, and member of the New York Water Color Club, the Philadelphia Sketch Club, etc.

An Idle Hour (Gallery 18).

Seated on a sofa, near a window, in a handsome apartment in which the prevailing tone is dark green,

W. V. SIRNEY: AN IDLE HOUR

F. V. SITCHOFF: A PLEASANT MOMENT

is a young man in hunting costume—red coat, buff breeches and top boots—smoking a long pipe, and reading a book which rests upon a pillow beside him. On a small table at the right, is a glass bowl filled with flowers. A passage of sunlight through the curtained window falls on the pillow with vivid effect, and is slightly reflected upon the man's coat and the front of his face. The gradations of light and shadow are well studied, and the composition is agreeable in color.

RUSSIA.

F. V. SITCHOFF, Saint Petersburg.

Member of the Saint Petersburg Society of Artists.

A Pleasant Moment (Gallery 132).

A young woman, half-reclining in a broad arm-chair near a curtained window, with eyes half-closed, apparently gives herself up to agreeable meditation. She wears a white blouse and black skirt. Her hair hangs in two long ropes across her shoulders. In her left hand she holds a bunch of pink roses. The whole composition takes a yellow-green tone, from the color of the curtain through which the light passes. The figure is well drawn and modeled in graceful, natural attitude.

HOLLAND.

WILLY MARTENS, Sheveningen, Holland.

Born in 1856, in Java, of Hollandish parents. Pupil of the Academy at Amsterdam, and of Bonnat, Paris. Honorable mention, Salon, Paris, 1886. Member of the International Jury, Exposition Universelle, Paris, 1889; Societaire of the Société Nationale des Beaux Arts, Paris, France; Chevalier of the Lion of the Netherlands, the Legion of Honor, and Saint Michael of Bavaria. Commissioner of Fine Arts for Holland at the Louisiana Purchase Exposition, and Member of the International Jury of Awards. Painter of portraits and of landscapes with figures. Represented in the Royal

WILLY MARTENS: HARVESTING RYE

J. T. BASTOS: TOUCH

collection of Holland by portraits of H. M. Wilhelm III, H. M. Queen Emma, and H. M. Queen Wilhelmina.

Harvesting Rye (Gallery 37).

Two peasant women in a field are binding sheaves and placing them in rows. There is a clump of trees at the left, with cool shadows beneath them, and a bright passage of sky dominates the right—all painted with breadth and realistic effect. (Other pictures by Mr. Martens hang in Galleries 33 and 36. See Official Catalogue.)

PORTUGAL.

JULIO TEXEIRA BASTOS, Lisbon.

Born in Lisbon. Pupil of José Malhoa. Honorable mention, Gremio Artistico, Lisbon, 1902. Member of the National Society of Fine Arts, Lisbon.

The Five Senses—Touch (Gallery 128).

An old gray-bearded blind man in a brown overcoat with cape, with hands outstretched, gropes his way toward the observer. The figure expresses the tremulousness of old age as well as the hesitancy which attaches to his affliction. The figure is well painted—evidently a literal study. The foreshortening of the hands and arms is admirable. (Other examples of the artist's work, illustrating "the five senses," hang in the same gallery. See Official Catalogue.)

BELGIUM.

JEF. LEEMPOELS, Brussels.

Born at Brussels. Honorable mention, Salon, Paris, 1893.

Friendship (Gallery 109).

Two men, well advanced in years, sit close together, gazing directly into the eyes of the observer. The older man, on the right, wears a red coat, and rests his right hand on the shoulder of his friend, who, in his

JEF. LEEMPOELS: FRIENDSHIP

hands, clasps the left hand of his companion. The man at the left is dark-bearded and wears a jacket of dark blue-green. For carefully studied literal detail and the minute realization of textures, it would be difficult to go further. The work is exceedingly interesting as an exemplification of literal imitation, including interpretation. (Other works by the same artist are in this gallery. See Official Catalogue.)

UNITED STATES.

AMANDA BREWSTER SEWELL (Mrs. Robert Van Vorst Sewell), New York. See biographical note, page 167.)

Portrait of Mrs. D. H. Morris and Children (Gallery 2).

The mother, holding a babe in her lap with her left arm, regards with tenderness a boy and little girl who are entertaining the infant. The expressions in the

faces are life-like and charming. The lady wears a pink robe with cream-colored lace; the infant is in white; the little girl, holding a pearl rattle, is in pale lilac; and the boy wears a sailor suit of white with a blue collar. He holds in his right hand a doll with light blue dress and cap. The background is an old tapestry of subdued rich colors. The flesh painting is admirable. (Other paintings by Mrs. Sewell are in this Gallery and Gallery 16. See Official Catalogue.)

A. B. SEWELL: MRS. D. H. MORRIS AND CHILDREN

WILLEM MARIS: A DUTCH MEADOW

HOLLAND.

WILLEM MARIS, The Hague, Holland.

Born at The Hague, 1844. Pupil of his brothers, Jakob and Mathew Maris. Silver medals: Exposition Universelle, Paris, 1889; World's Fair, Chicago, 1893. Member of the international jury of awards, Exposition Universelle, Paris, 1900. At the present time there is

no painter in Holland who surpasses Willem Maris in the representation of pastures and cattle, of light and atmosphere.

A Dutch Meadow (Gallery 33).

There is vigorous freshness and brilliancy in this picture, and the impression of atmosphere surcharged with moisture. They sky is bright blue, with light filmy clouds, and the verdure is of brilliant greens and browns. Cattle in the foreground are painted with firmness and effect. The picture, throughout, expresses the artist's joy in his work.

UNITED STATES.

EDWARD W. REDFIELD, Centre Bridge, Bucks County, Pennsylvania.

Born at Bridgeville, Delaware, 1868. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia; of Bouguereau and of Robert-Fleury, Paris. Awarded

EDWARD W. REDFIELD: THREE BOATS

GEORGE H. MC CORD: A LEDGE OF BASS ROCKS

(Copyright by George H. McCord.)

medal, Art Club of Philadelphia, 1896; bronze medal, Exposition-Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; Temple medal, Pennsylvania Academy of the Fine Arts, 1903. Member of the Society of American Artists.

Three Boats (Gallery 32.)

An expanse of snow-covered landscape with a river passing through it, upon the near bank of which three boats are drawn up, covered with snow, like the landscape. The far side of the stream is of hilly country, broken by brown and gray trees. There is a warm, lead-colored sky, which is reflected by the stream, and which affects the color of the snow. The picture is fine in tone and very harmonious in coloring.

UNITED STATES.

GEORGE HERBERT McCORD, New York.

Born, New York City, 1848. Pupil of Professor Moses Morse. Medals, New Orleans Exposition, 1885; Mechanics' Institute, Boston, 1880; Samuel T. Shaw Prize for drawing, Salmagundi Club, 1901. Associate of the National Academy, and member of the American Water Color Society.

A Ledge of Bass Rocks (Gallery 16).

A turbulent green sea, pounding against a mass of red-brown rocks in the foreground, hurls upward clouds of white spray immediately blown seaward by a heavy wind. White-capped waves roll toward the rocks in rapid succession and with tremendous force, presenting great variety in formation and movement. Where a wave has receded, the water runs from the rocks in an undertow, and meeting the breaking waves moving forward, is violently churned into masses of white foam. There is a gray-green sky, with warm-toned clouds. Bass Rocks is an outlying section of Gloucester, Massachusetts, and the picture was painted not far from Cape Ann.

J. MC LURE HAMILTON: PORTRAIT OF RICHARD VAUX

(Copyright by the Pennsylvania Academy of the Fine Arts.)

UNITED STATES.

JOHN McLURE HAMILTON, London, England.

Born at Philadelphia, Pennsylvania, 1853. Pupil of the Pennsylvania Academy of the Fine Arts, the Royal Academy at Antwerp, and l'Ecole des Beaux Arts, Paris. Honorable mention, Salon, Paris, 1892; gold medal, Pan-American Exposition, Buffalo, 1901.

Portrait of the Honorable Richard Vaux (Gallery 4). Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.

The portrait shows the venerable lawyer seated in his library, intently reading a volume which he holds in his hand. The tables beside him are littered with papers, pamphlets and legal documents, giving touches of bright browns and greens. The sturdy figure, with long, gray hair, white mustache and flowing side-whiskers, is commanding in expression, and is painted with subtle, artistic feeling. (Richard Vaux was a

prominent lawyer, politician and philanthropist of Philadelphia; at one time Mayor of that city.) (Another picture by Mr. Hamilton, "Mr. Gladstone at Hawarden," hangs in Gallery 18. See Official Catalogue.)

UNITED STATES.

CARLE J. BLENNER, New York.

Born at Richmond, Virginia. Studied at the Yale School of Fine Arts, New Haven, and in Paris under W. A. Bouguereau, Tony Robert Fleury and Aman Jean. Medal at Boston Art Club; third Hallgarten Prize, National Academy, 1899. Mr. Blenner devotes himself principally to genre and portraiture.

Repose (Gallery 32). Lent by Mr. Reid Northrop, St. Louis.

A young woman with brown hair, slightly draped with a gauze scarf across her bosom, reclines upon a

CARLE J. BLENNER: REPOSE

FRANK DE HAVEN: NIGHT

ARTHUR PARTON: EVENING GLOW

green cushion reading from a small vellum-covered volume. The intentness in the expression of interest and the absolute unconsciousness of the presence of an observer are admirably represented. A yellow rose lying upon the pillow gives an effective color accent. (Another picture by Mr. Blenner hangs in Gallery 28. See Official Catalogue.)

UNITED STATES.

FRANK DE HAVEN, New York.

Born at Bluffton, Indiana, 1856. Pupil of George H. Smillie, New York. Awarded the first Inness Prize, Salmagundi Club, 1900; and the Shaw Prize, Salmagundi Club, 1901; Honorable Mention, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Associate of the National Academy.

Night (Gallery 3). Lent by the Salmagundi Club, New York.

There is a feeling of silence and calm in this picture —of mystery and charm also. The foreground, in the shadow of the trees, is hazy and indistinct; the starlit sky, while low in tone, is wonderfully luminous.

UNITED STATES.

ARTHUR PARTON, New York.

Born at Hudson, New York, 1842. Pupil of William T. Richards, in Philadelphia. Gold medal, Competitive Prize Fund Exhibition, New York, 1878; Temple silver medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1889; honorable mention, Exposition-Universelle, Paris, 1889. Lotus Club Fund purchase, National Academy, 1896. Member of the National Academy, and of the American Water Color Society.

Evening Glow (Gallery 3).

In the foreground is a stretch of landscape gently rising toward the right, with a pool near the center at

RICHARD E. MILLER: DOCTOR GREGORY

SUSAN WATKINS: THE 1830 GIRL

the left, under cloud-shadow. Beyond, the distance, dotted with trees and houses, is in the full glow of the sunset. The sky, of ashen gray, is filled with great cumulus cloud masses, with crimson lights and purple shadows.

UNITED STATES.

RICHARD E. MILLER, Paris, France.

Born in St. Louis, 1875. Pupil of the St. Louis School of Fine Arts, and of the Julian Academy, Benjamin Constant, and Jean Paul Laurens, Paris. Medal, Salon, Paris, 1900; Wanamaker Prize, American Art Association, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; gold medal, Salon, Paris, 1904. His picture, "Four O'Clock Tea," purchased by French Government for the Luxembourg gallery, 1904.

Portrait of Doctor Gregory (Gallery 14).

A sturdy, well-poised gentleman, with gray hair and beard, seated, with face turned slightly to the left. The face, primarily, is a study of intelligently interpreted character. The painting of the flesh is solid and luminous, fine in values of light and shadow, and showing admirable command of the technical resources of art. (Other works by Mr. Miller hang in Galleries 31 and 32. See Official Catalogue.)

UNITED STATES.

SUSAN WATKINS, Paris, France.

Born in California, 1875. Pupil of Rafael Collin, Paris. Honorable mention, Salon, Paris, 1899; third-class medal, 1901.

An 1830 Girl (Gallery 14).

Portrait of a very attractive young woman with blue eyes and light brown hair, seated, facing the observer. She wears a loose, white robe, with a border of white down about the short sleeves, and a scarf of white chiffon pinned across the shoulders and falling into the

FRANK RUSSELL GREEN: WAYSIDE INN, WARWICKSHIRE

EDWARD H. POTTHAST: GATHERING SEAWEED

lap. On her head is a white bonnet, with black ostrich feathers, tied with pale-green ribbons. Her right hand rests in her lap. From her right wrist is hung a small black and red bag. Her left hand rests upon the handle of a parasol. There is a red background beyond the figure. The picture as a whole is decorative in character, is very agreeable in color, and has a certain pronounced daintiness. It is painted with much refinement.

UNITED STATES.

FRANK RUSSELL GREEN, New York.

Born in Chicago, Illinois, 1859. Studied in Paris, in the Academie Julian, under Boulanger and Lefebvre, and in the Colarossi School. Awarded honorable mention, Salon, Paris, 1900, and Alexander Morgan Prize, Salmagundi Club, New York, 1902, for water color painting. Member of the American Water Color Society, the New York Water Color Club, and Associate of the National Academy.

Way Side Inn, Warwickshire (Gallery 30). Lent by the Lotos Club, New York City.

A quaint old English inn, with plastered wall and green blinds, in the early morning sunshine. Two horses, tandem, attached to a gray cart, stand in front. A man with a red waistcoat leans against the wall. Beyond the inn are red brick houses with vines; and there is a suggestion of landscape at the end of the street. The work is painted with realistic detail, is fine in color, and has excellent atmospheric quality. (Another picture by Mr. Green hangs in Gallery 32. See Official Catalogue.)

UNITED STATES.

EDWARD H. POTTHAST, New York.

Born at Cincinnati, Ohio, 1857. Pupil of the Cincinnati School of Fine Arts, and studied in Antwerp, Munich and Paris. Awarded Clarke Prize, National

JOSEF ISRAELS: THE SKIPPER

ARTHUR I. KELLER: THE FINISHING TOUCHES

Academy, 1899. Evans Prize, American Water Color Society, 1901. Associate of the National Academy; Member of the Society of American Artists, the American Water Color Society, and the New York Water Color Club.

Gathering Seaweed (Gallery 39). Lent by the Lotos Club, New York City.

On the shore of a bay a man is loading with seaweed a blue cart to which is attached a yoke of sturdy oxen. It is a fresh, hazy morning; the air is filled with moisture, and there is no visible line of demarkation between the sea and the sky. There is light surf rolling in against a sloping stony beach. The animals are drawn well, and the sea and shore have been faithfully studied. (Other pictures by Mr. Potthast are in Gallery 2. See Official Catalogue.)

HOLLAND.

JOSEF ISRAELS, The Hague, Holland. (See biographical note, page 21.)

The Skipper (Gallery 59).

A man on horseback presses through the heavy surf toward the shore—his horse struggling through the water and shrinking from the blasts of the wind and the heavy mist. A man drops to the back of a horse from the stern of a fishing boat—apparently aground—at the extreme right. The sky and sea indicate a heavy storm. There are copper-colored patches seen through the rifts in the clouds, and the water, churned into foam in the foreground, shows flashing whitecaps in the distance. (Other paintings by Mr. Israels hang in Galleries 34 and 59.)

UNITED STATES.

ARTHUR I. KELLER, New York.

Born in New York City, 1866. Pupil of the National Academy, under Prof. L. E. Wilmarth; and of Loefftz,

KOZAN MIYAGAWA: PORCELAIN VASE

KUROKAWA YEISHO: GRAPES REPOUSSEE

in Munich. Awarded medal for water color, Philadelphia Art Club, 1899; silver medal, Paris Exposition, 1900; bronze medal for drawings, Pan-American Exposition, Buffalo, 1901; Evans Prize, American Water Color Society, 1902. Member of the American Water Color Society, the New York Water Color Club, the New York Architectural League, etc.; President of the Society of Illustrators; Member of the Jury of Selection for United States Section, Department of Art, Louisiana Purchase Exposition.

The Finishing Touches (Gallery 10).

A young woman artist is engaged in painting the portrait of her grandparents and studies them critically. They are submitting to temporary martyrdom with the best grace possible. The story is well told, the drawing is excellent and the color is agreeable. For this work the artist was awarded the Evans Prize at the American Water Color Society's Exhibition, 1902.

JAPAN.

KOZAN MIYAGAWA, Yokohama.

Born in Japan. Considered to-day as the foremost of Japanese potters. Has been honored by his Imperial Majesty with the green ribbon and is one of the Imperial Court artists. He has received the highest awards at expositions at home and abroad.

Porcelain Vase Decorated With Plum Tree and a Line of Poetry (Gallery 134).

Large bowl-shaped vase, of delicate flesh-colored ground, with the branch of a plum tree in blue, with blossoms at intervals and with Japanese characters in purple-gray scattered over both outside and inside of the vessel. The poem recounts an event dating back nearly a thousand years. The daughter of a very famous poet, Kino Isurayuki—herself a poetess—had in her garden a beautiful plum tree, for which she had great affection. A plum tree in the royal gardens hav-

ing begun to wither, the Emperor ordered that another tree be selected to replace it. The tree in Isurayuki's garden was selected, and was about to be taken when the daughter of Isurayuki addressed a poem to the Emperor expressive of her sadness at the removal of the tree. This so impressed the Emperor that he ordered the tree to be allowed to remain in the garden of the poet. This vase is considered a work of the highest order, both artistically and technically.

JAPAN.

YEISHO KUROKAWA, Tokio.

Born in Japan. Considered the most skillful metal artist among his craftsmen; especially famous for his hammered works.

Vase, Shibuichi, Grapes Repousseé (Gallery 134).

This vase, aside from its noble form and its bold, simple, graceful, repousseé ornamentation, is of exquisite color and fine patine, showing very beautiful iridescence. As into the composition of the metal considerable silver entered, the result was a product of great brittleness, very difficult to hammer out—especially in consideration of the size of the work.

J. Q. A. WARD: PEDIMENT, NEW YORK STOCK EXCHANGE.

ILLUSTRATIONS

OF THE SCULPTURE

WITH BRIEF BIOGRAPHICAL SKETCHES OF THE SCULPTORS REPRESENTED AND DESCRIPTIVE NOTES ON THEIR WORKS

By GEORGE JULIAN ZOLNAY

UNITED STATES.

JOHN QUINCY ADAMS WARD, New York.

Born at Urbana, Ohio, 1830. Pupil of Henry K. Brown. Member of the National Academy since 1863. President of the National Sculpture Society, etc.

Among the greatest factors in the development of a nation's art are the men whose unbounded enthusiasm bridges over the many pitfalls encountered at the beginning of the country's artistic development. Such a factor is Mr. Ward, whose many works and personal influence have strongly contributed to the development of American sculpture.

Pediment for the New York Stock Exchange (Sculpture Court, Central Pavilion).

Made in collaboration with Mr. Paul W. Bartlett. Is one of the most monumental decorations in the

AUGUSTUS SAINT-GAUDENS: THE PURITAN

country. The work represents "The Balance of Trade," and must be considered one of the best conceived and most carefully studied works of this character.

UNITED STATES.

AUGUSTUS SAINT GAUDENS, New York.

Born at Dublin, Ireland, in 1848, of French-Irish parentage; brought to America as an infant. He began his career as a cameo-cutter's apprentice. He was a pupil of the National Academy and the Cooper Union, New York, and of Jouffroy and l'Ecole des Beaux Arts, Paris. To-day he is one of the foremost sculptors of the world. Mr. Saint Gaudens' career, work and personality are most characteristic of the composite nature of the people and development of this country. His statue of Admiral Farragut, made in 1880, was a revelation to America; and, ever since, Mr. Saint Gaudens' influence has been dominant in American sculpture. His greatness is exemplified in every one of his many works—of which his Lincoln, in Chicago; the Shaw Memorial, in Boston; the Adams Memorial, in Washington, and one of his latest monuments, that of General Sherman, in New York, may be mentioned particularly. Mr. Saint Gaudens received honorable mention at the Salon, Paris, in 1880; a grand prix at the Paris Exposition of 1900, a special diploma and grand medal of honor at the Pan-American Exposition, 1901. He is a member of the National Academy, the Society of American Artists, the National Sculpture Society, the New York Architectural League, the Société Nationale des Beaux Arts, Paris, and is a Corresponding Member of the Institute of France. He is also an Officer of the Legion of Honor, of France.

The Puritan (Sculpture Court, Central Pavilion).

Original at Springfield, Massachusetts. Not only one of the most typical American works, but also one of the most impressive products of modern sculpture. "Deacon Chapin" is the type of the original settlers

GIULIO MONTEVERDE: DOCTOR JENNER

of New England, and a most convincing representation of Puritanism.

ITALY.

GIULIO MONTEVERDE, Rome.

Born at Bistagno, Italy, 1837. Professor at the San Lucca Academy of Rome, etc., etc. While Monteverde must be considered one of the great sculptors of our time, he represents Italian sculpture of the last third of the 19th century, rather than the purely modern sculpture of Italy. He has been one of the most prolific artists. Among his many important works must be considered the monuments of King Victor Emanuel at Rovigo and at Bologna, the Bellini monument for Buenos Ayres, Argentine Republic, etc., etc.

Jenner (Gallery 123).

This well-known group which has become a classic in realistic sculpture, embodies all the individual refinement and extraordinary ability which characterizes the sculptor's work. Dr. Jenner testing the smallpox serum on his own child is a work of imperishable qualities.

UNITED STATES.

JOHN DONOGHUE (Deceased).

Born in Chicago, 1853. Died, 1903. John Donoghue's career began under the greatest promise of a brilliant future, and ended in desperate self-destruction. Beginning at the old Academy of Design, of Chicago, the results soon justified his going abroad to continue his studies at l'Ecole des Beaux Arts, in Paris. He exhibited a head, "Phaedra," in the salon of 1880. Returning to Chicago, one of that city's wealthy citizens, realizing the sculptor's great artistic promise, gave him the means to go back to Europe. Establishing himself in Rome, he produced a number of remarkable works, including "Seraphim" (Salon, 1884), "Kyphros," "A Boxer," the "Hunting Nymph," the

JOHN DONOGHUE: YOUNG SOPHOCLES

"Saint Paul" for the rotunda of the Congressional Library, and his masterpiece, "Young Sophocles." There he also modeled a colossal figure, called "The Spirit," intended for the Columbian Exposition. Unfortunately, this work never reached its destination, for the sculptor not only did not have the necessary funds to ship it from New York to Chicago, but also owed the cost of transportation from Italy. The result was that the statue was held for a while, and when the steamship company realized that no money could be obtained from the sculptor, the statue, it is said, was dumped into the river. The disappointment over this unfortunate incident, coupled with repeated failures to obtain work, so preyed on Donoghue's mind that melancholia gradually took possession of him, and one day in 1903 the art world was startled by the news of his suicide.

Young Sophocles (Sculpture Court, Central Pavilion).

This is unquestionably one of the most remarkable of modern sculptures. For its ideal beauty, great simplicity and plastic handling it almost may be ranked with the great statues of the period of Pericles. The statue represents Sophocles leading the chorus after the battle of Salamis, and in its noble conception and beauty of form it stands among the most nearly perfect exampes of ideal sculpture produced in modern times.

UNITED STATES.

DANIEL CHESTER FRENCH, New York.

Born at Exeter, New Hampshire, in 1850, of distinguished New England stock, his development was as gradual, sure and solid as that of his race. For poetic feeling, delicacy and refinement, Mr. French stands among the foremost of American sculptors. He was a pupil of Thomas Ball. He received a third-class medal at the Salon of 1892, and the grand prix at the Exposition Universelle, Paris, 1900. He is a member of the

D. C. FRENCH AND E. C. POTTER: GEORGE WASHINGTON

National Academy, the Society of American Artists, the National Sculpture Society, New York Architectural League, American Institute of Architects, and the Academy of St. Luke, of Rome. His famous Milmore memorial, better known as "Death and the Sculptor," is one of the most poetic creations in the sculpture of all times. Of Mr. French's many other works, it suffices to cite his beautiful O'Reilly memorial, Alma Mater, General Hooker, and the statue of Gallaudet, each showing the refinement and grasp of subject, which are the distinguishing qualities of the artist.

Equestrian Statue of George Washington (Sculpture Court, Central Pavilion).

This statue, made in collaboration with Mr. E. C. Potter, was erected in Paris as a gift from American women to France. Washington is conceived as dedicating his sword to the service of his nation. The action is admirably expressed, and the superlative excellence of execution places the work among the great equestrian statues of the world.

UNITED STATES.

PAUL WAYLAND BARTLETT.

With his extraordinary versatility and cleverness, his migratory disposition, and Bohemianism in the best sense of the word, Mr. Bartlett strongly reminds one of that golden period of the Renaissance, when Donoatello, Della Robbia and Benvento Cellini flourished and enriched the world with their exquisite works. Born at New Haven, Connecticut, in 1865, when barely fifteen he went with his mother to Paris and entered l'Ecole des Beaux Arts. He studied also with Frémiet and Rodin. After this he established himself in a secluded studio in a quaint street of Paris. There he has produced an amazing number of works of every imaginable description, from the heroic size Equestrian statute of Lafayette or McClellan, down to a little frog or beetle. Among his earliest works, "The Bohemian Bear Trainer," and his "Ghost Dancer," in

PAUL WAYLAND BARTLETT: GENERAL WARREN

spite of their absolute realism, are thoroughly sculptural, a quality so seldom found in purely realistic works. His "Columbus" and "Michel Angelo," in the Congressional Library, are all the more remarkable for the force with which they stand out from the other statues made by our most eminent sculptors. But Mr. Bartlett is not satisfied with conceiving, designing and executing in clay his works, which are so varied and numerous; but, like the sculptors of old, he handles the marble, and does his own bronze casting and "patines"—which he has developed, perhaps, to a higher degree than even the most famous founders in the world. Mr. Bartlett received honorable mention at the Salon, Paris, 1887, and was a member of the Jury of Awards at the Exposition Universelle of 1889 and 1900. He received a gold medal at the Pan-American Exposition, Buffalo, 1901, and a diploma of honor at the Turin Exposition, 1902. He was made a knight of the Legion of Honor, France, in 1895. He is a member of the National Sculpture Society, the Society of American Artists and is an Associate of the National Academy.

General Joseph Warren (Sculpture Court, Central Pavilion).

The original bronze of this statue is erected in Boston. It is a masterfully modeled statue and shows the sculptor's power of giving his work that mystic feeling so essential to a real work of art. This statue, in its quiet dignity, represents more than a faithful likeness of General Warren—it embodies the atmosphere and spirit of our Revolutionary war.

UNITED STATES.

RICHARD E. BROOKS, Paris.

Born at Braintree, Mass., 1865. Pupil of T. H. Bartlett in Boston, the Colarossi Academy, Aubé and Injalbert, Paris. Honorable mention, Salon, Paris, 1895; medal, 1899; gold medals, Paris Exposition, 1900, and Pan-American Exposition, 1901. Member of the

VICTORIA MEDAL OF HONOR LIBRARY

RICHARD E. BROOKS: COLONEL CASS

National Sculpture Society. The love of form which characterized Mr. Brooks's taste when a mere boy finds expression in every work of the matured artist. Among his first commissions were a bust of Governor Russell and one of Col. Gardiner Tufts. Both turned out so successfully that Mr. Brooks felt encouraged to go to Paris, where he soon made his début in the Salon with his "Chant de la Vague"—a graceful female figure which brought him an honorable mention. His latest works are the bronze statues of John Hanson and Charles Carroll, ordered by the State of Maryland, and installed in the National Sculpture Gallery in the Capitol at Washington.

Colonel Thomas Cass (Sculpture Court, Central Pavilion).

The natural pose, well-rounded composition, faultless technique, and, above all, the extraordinary life infused into this motionless figure, have brought its author well merited honors, in the Expositions at Paris and Buffalo. The original statue stands in the public gardens of Boston, and must be considered one of the most dignified military figures produced in America.

PORTUGAL.

ANTONIO TEXEIRA-LOPES, Paris.

Born at Villa Nova de Gaya, pupil of Cavalier and Barrias; awarded Grand Prix at the Paris Exposition of 1900. Chevalier of the Legion d'Honneur, etc., etc. Although Mr. Texeira-Lopes has not had opportunities to produce public monuments, he must nevertheless be considered one of the foremost sculptors of modern Portugal.

The Widow (Gallery 128).

This group not only denotes a very high degree of knowledge and ability, but brings before us an artist whose sympathetic mode of expression powerfully touches the sensitive chords of the human heart. The

A. TEXEIRA-LOPES: THE WIDOW

HANS SCHULER: PARADISE LOST

silent, and therefore all the more intense sorrow of the grief-stricken woman who has lost her husband and protector is expressed in a masterly way. The faultless execution and harmonious composition of this work command strong admiration.

UNITED STATES.

HANS SCHULER, Paris.

Born in Alsace-Lorraine, 1874. Pupil of Verlet, Paris; medal, Salon, Paris, 1901. Winner of the Rinehart prize, which enabled him to continue his studies in Paris, Mr. Schuler has temporarily established himself professionally in that city. His contributions to this Exposition are of very high artistic quality, and thoroughly bear the impress of the art atmosphere prevailing in the French section of the art world.

Paradise Lost (International Sculpture Pavilion).

Although this group shows the influence of French workers, it is nevertheless an individual expression of the sculptor, and denotes a thorough knowledge of the human body, and great ability in handling. In composition it is very harmonious, and the sentiment and significance of the subject are so well expressed that it stands as a fine example of modern sculpture.

UNITED STATES.

HERBERT ADAMS, New York.

Born at West Concord, Vermont, 1858. Pupil of Mercié. Honorable mention, Paris, 1888-89. Medal, Columbian Exposition, 1893, and gold medal, Charleston, 1902. Member of the National Academy, the Society of American Artists, and of the New York Architectural League. Delicacy and exquisite finish are the chief characteristics of Mr. Adams' productions. Whatever the nature of his work may be, it always bears the stamp of refined taste and a cultured mind. While he has produced a number of important statues,

HERBERT ADAMS: WILLIAM ELLERY CHANNING

such as the "Dr. Channing," "Richard Smith," for Philadelphia; "Light," for the Pan-American; the Pratt Memorial, and others, his highest achievement is in the creation of beautiful busts of women. His marble bust of Miss Pond is not only a most remarkable portrait as such, but is also the highest kind of expression of modern marble technique, by which the textural quality of flesh is rendered with marvelous skill. His colored busts of "Saint Agnes," "Primavera," and his bust of Miss Julia Marlowe are works that stand in a class by themselves, and reveal the man of lofty ideals, sterling ability, and true artistic temperament.

William Ellery Channing (Sculpture Court, Central Pavilion).

This statue, erected in Boston, in 1902, may be considered Mr. Adams' most important monumental work. Dignified, and of most exquisite workmanship, it is one of the best contributions to American sculpture.

RUSSIA.

E. Y. GINSBERG, St. Petersburg.

Born at St. Petersburg. Pupil of the St. Petersburg Academy of Fine Arts, and of the late Professor Antokolsky. Gold medal, Paris Exposition, 1900. Mr. Ginsberg, who has been exhibiting successfully in various art centers for the last ten years, represents the younger generation of Russian sculptors. For some reason or other, the world at large is familiar only with the miniature sculpture, known as "the Russian bronzes," in which popular scenes, and particularly incidents of the life of the Cossack are so cleverly depicted. But there is in Russia a group of sculptors, of which the late Professor Antokolsky was perhaps the best representative, whose work is strongly monumental and of a very high order.

Statue of Tolstoi (Gallery 132).

This very realistic statue of the famous Russian writer had its beginning in a bust, which received a

E. V. GINSBERG: LEO TOLSTOI

CHARLES VAN WIJK: GOING HOME

gold medal at the Paris Exposition of 1900. Subsequently, the sculptor added the body, which completes this statue, modeled expressly for the St. Louis Exposition.

HOLLAND.

CHARLES VAN WIJK, The Hague.

Born at the Hague, Holland, 1875. As a people, it would seem that the Dutch of the present time do not particularly interest themselves in monumental sculpture, for there is little produced in their country. On the other hand, they appreciate "genre" works, of which the accompanying illustration is a very good example. These small bronzes deal with scenes of everyday life, and are enduring portrayals of the people's customs, dress and manners in our times, and as such are most valuable records aside from their artistic significance. Mr. Van Wijk has won fame and fortune in this branch of sculpture, which is the true expression of the feelings and aspirations of his people.

Going Home (Gallery 33).

Is an excellent illustration of the daily life of the Dutch peasant. It is sufficiently impressionistic in its handling to give a true feeling of Nature, and is altogether a work that reflects great credit upon the sculptor.

UNITED STATES.

SOLON H. BORGLUM, New York.

Born in Ogden, Utah, 1868. Pupil of his brother and of the Art Academy of Cincinnati, under Rebisso; later of Frémiet, in Paris. Honorable mention, Salon, Paris, 1899; silver medals, Paris Exposition, 1900, and Pan-American Exposition, 1901. Member of the National Sculpture Society. An artist at heart and practically grown up from childhood in the cowboy's saddle, it is not surprising that Mr. Borglum should have become the most forceful exponent of Western life in

SOLON H. BORGLUM: COWBOY AT REST.

American sculpture. Mr. Borglum's art studies did not begin systematically until he was twenty-seven years of age. The following year he obtained a prize which enabled him to go to Paris, where he soon attracted widespread attention. With his series of bronze statuettes and groups he struck such a new and truthful note in American art that Mr. Borglum may serenely look forward to the verdict of posterity, which undoubtedly will confirm the admiration of his contemporaries.

Cowboy at Rest (Main Lagoon, Plaza of St. Louis).

This group, the enlargement of which stands at the Grand Lagoon of the Louisiana Purchase Exposition, is one of the most typical, as well as sculptural, of Mr. Borglum's works.

UNITED STATES.

CHARLES A. LOPEZ, New York.

Born at Matamoras, Mexico, 1870; came to the United States in his early youth, and began his art studies in the studio of J. Q. A. Ward, later going to Paris and working under Falguière and l'Ecole des Beaux Arts. He was awarded a gold medal at the Charleston Exposition, 1902. He is a member of the National Sculpture Society, and the New York Architectural League. Mr. Lopez is justly considered one of the most promising sculptors of the younger generation. His group, "East Indies," on the Dewey Arch, stood in the front rank of that spontaneous, almost magical, product of the New York sculptors. His "Mahomet the Law-Giver" is on the Appellate Court in New York City. His decorative work at the Pan-American Exposition, and especially at the Louisiana Purchase Exposition, further demonstrates the great ability of Mr. Lopez.

Sin (Sculpture Court, Central Pavilion).

The comparative absence of purely "exhibition pieces" observable in this country makes it all the

CHARLES A. LOPEZ: SIN

GEORGE GREY BARNARD: THE HEWER

more gratifying to meet with as strong a work done "for art's sake" as Mr. Lopez's "Sin." In its quiet and well-rounded attitude, this statue is a very strong interpretation of a subject that has been treated from time immemorial, and one which forcibly shows the sculptor's grasp of subject and dramatic power.

UNITED STATES.

GEORGE GREY BARNARD, New York.

Born, Bellefonte, Pennsylvania, 1863. Pupil of l'Ecole des Beaux Arts, Paris. Gold medals, Paris Exposition, 1900, and Pan-American, 1901. Associate of the Paris National Society of Artists. Mr. Barnard's best-known work is the marble group, "The Two Natures," at the Metropolitan Museum, New York. It is a weird and mystic representation of man's dual nature—man fighting with the inner man, conquering the baser instincts of his nature. While this plastic representation of the abstract may not be perfectly intelligible to the masses, it still is a work of extraordinary power and ability.

The Hewer (Sculpture Court, Central Pavilion).

This heroic-sized figure, a primitive man chopping wood with a stone hatchet, shows, beyond all else, a breadth of treatment and a carrying power that probably is not equaled in any nude figure produced in our country.

UNITED STATES.

CHARLES H. NIEHAUS, New York.

Born in Cincinnati, in 1855, of German parentage, he was put to making his own living, as a stone cutter, at an early age; but his impulse for something higher soon made him abandon his "trade" and enter the Cincinnati School of Design, after which he went to Munich to continue his studies. Upon his return to America he was commissioned to model a statue of President Garfield, and ever since his prolific hand and

CHARLES H. KIKHAUS: HAHNEMANN

brain have produced incessantly. "Hooker" and "Davenport," for the State House of Connecticut; "Moses" and "Gibbon" for the Congressional Library; "Farragut" and "Lincoln" for Muskeegon, Michigan, and the Drake Memorial for Titusville, Pennsylvania, are but a few of his long list of works. Mr. Niehaus is distinctly a monumental sculptor, a quality that shows in every work, whatever its nature may be. It is never over-graceful nor emotional; neither is it playful or very tender, but is always calm, dignified and of a very high sculptural quality. Mr. Niehaus was given gold medals at the Pan-American Exposition, Buffalo, 1901, and at the Charleston Exposition, 1902. He is a member of the National Sculpture Society, the New York Architectural League, and is an associate of the National Academy.

Hahnemann (East Vestibule, Central Pavilion).

This statue, which is the central figure of the Hahneman monument erected in Washington, may well claim to be one of the finest portrait statues in the country. The sculptor's choice of the large and flowing garment concealing the modern dress was most felicitous. The simple treatment of the masses, the dignified pose of the meditating scholar, and the admirable unity and execution of the entire work, make it one of the most effective monuments in America.

JAPAN.

KANEJIRO KANEDA, Tokio.

As Japan has arrived at a point where the designation of "old" and "new" schools becomes legitimate, Mr. Kaneda may be classed as a representative of the ancient traditions of Japanese art.

Hunter (Gallery 130).

The admirable rendition of the hunter's caution in crossing a mountain stream, places this ivory statue among the remarkable works of the art exhibit. In its accurate execution of minute detail, this carving stands

KANEJIRO KANEDA: THE HUNTER

J. BORJESON: CHANCELLOR OXENSTIERNA

in direct contrast with the western mode of representation, in which minute detail is intentionally eliminated so as to emphasize the most characteristic feature of the model. Whichever principle may be right, the truthfulness of the Japanese sculptor and his marvelous skill as a technician stand unparalleled.

SWEDEN.

JOHN BÖRJESON, Stockholm.

Born at Halland, Sweden, 1835. Studied in Rome and Paris. Professor of the Art Academy of Stockholm, etc., etc. Mr. Boerjeson's work, which almost covers a period of half a centuyy, is characterized by a great sense of beauty, and a strong renaissance feeling. Of his many important works, mention must be made of his colossal statue of the Norwegian poet Holberg, erected at Bergen; the monument to the historian Geyer, at Upsala, and many others.

Statue of Chancellor Oxenstierna (Gallery 44).

This statue of the great Swedish statesman is considered one of the sculptor's best works. The dignity and importance of Oxenstierna, who so ably administered Sweden during the thirty years war, when his King and master, Gustavus Adolphus, fought Sweden's battles, is rendered with great ability, and proclaims the sculptor's high professional standing.

BULGARIA.

BORIS SCHATZ, Sophia, Bulgaria.

Born at Varno, Russia. Pupil of Antokolsky and Kormon. Awarded silver medal at Paris Exposition of 1900. Mr. Shatz, although a Russian by birth, has cast his lot with the small group of art pioneers who are bringing Bulgaria so strongly to the notice of the art world. Banded together in Sophia under the protection of their enlightened and art-loving Prince Ferdinand, they are courageously braving the hardships

BORIS SCHATZ: RUSSIAN SOLDIER

INSAI ABE: CHILD CHASING DRAGON FLY

and difficulties inherent to the development of a national art in a new country, where the material needs of man overshadow his cravings for the beautiful.

A Russian Soldier (Gallery 127).

A Russian soldier of the army of liberation from the Turkish yoke, of the war of 1876, feeding a starving Bulgarian child. While there is no monumental possibility in such a subject, the emotional side of it is most powerful, and the sculptor is to be congratulated for having given it such forcible expression.

JAPAN.

INSAI ABE, Tokio.

This young sculptor, who is considered one of the most promising artists of Japan, represents the new school of that country. His technique is so strongly western that one can hardly believe it to be the work of a Japanese, especially of one who has never left his native soil.

Young Boy Chasing a Dragon-Fly (Gallery 130).

There is perhaps no other work that conveys to the western mind a truer impression of Japanese childhood than this charming bronze statuette, in which the artist has been able to couple a vastly improved rendition with the original spirit of subject and country.

UNITED STATES.

CHARLES GRAFLY, Philadelphia.

Born in Philadelphia, 1862. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and of Chapu and Dampt, Paris. Honorable mention, Salon, Paris, 1901; medal, Columbian Exposition, 1903; silver medal, Atlanta Exposition, 1895; gold medals, Paris Exposition, 1900; Pan-American Exposition, Buffalo, 1901, and Charleston Exposition, 1902. Member of the National Sculpture Society, the Society of American Artists, the New York Architectural League and asso-

CHARLES GRAFLY: SYMBOL OF LIFE

ciate of the National Academy. Symbolism in its highest potentiality is one of the strongest characteristics in Mr. Grafly's work. Whatever the subject, his conception is always such as to make an appeal to the beholder's intellect. One of his latest works, "Truth," a nude seated figure for the permanent art building at the St. Louis Exposition, illustrates to a superlative degree the charm of what may be called mellowness of modelling, of which Mr. Grafly is a master.

Symbol of Life (Sculpture Court, Central Pavilion).

The superb modeling and simplicity of handling of this group must command the respect of all who know anything of sculpture. The symbolism, as expressed in the man and woman walking together through life, the woman holding a globe from which springs a stalk of wheat, the man a primitive scythe, is so clear and convincing that it can not fail to leave a deep impression upon the mind.

UNITED STATES.

HERMON A. MAC NEIL, New York.

Born in Chelsea, Massachusetts, 1866. Pupil of the Massachusetts Normal Art School, in Boston; Chapu at the Academie Julian, and Falguière, at l'Ecole des Beaux Arts, Paris; won Roman Rhinehart Scholarship, 1895-'99. Awarded silver medals, Atlanta, 1895; Paris, 1900; gold medals, Pan-American Exposition, 1901; Charleston Exposition, 1902. He is a member of the National Sculpture Society, the Society of American Artists and the New York Architectural League. Although an Easterner by birth and training, Mr. Mac Neil must be considered to-day one of the strongest interpreters of the Red man, the plastic representation of whom ought to play a very important role in the national art of this country. Mr. MacNeil's ability, however, is not limited to the representation of the Indian. At the Pan-American Exposition, and, more especially, at the Louisiana Purchase Exposition, his

HERMON A. MAC NEIL: THE SUN VOW

JOHN J. BOYLE: THE STONE AGE

Société Nationale des Beaux Arts, Paris. In these days of specialization, when the demands are such that only a few succeed in even one direction of human activity, it is unusual that a man who is mastering two branches of art attains such signal success as has Mr. Borglum. Although his sculpture is of more recent date than his painting, he has produced a number of small bronzes, such as "The Boer," "Ruskin," etc., which have attracted and merited a great deal of attention.

The Horses of Diomedes (Sculpture Court, Central Pavilion).

This very striking group is one of Mr. Borglum's first large and complex pieces. The mythological story of the son of Mars and Cyrene, who was celebrated for his mares, which he fed on human flesh, is very brilliantly illustrated by this work. In conception it is most original, exceedingly well composed, and the execution shows not only great ability in handling, but also an extensive knowledge of the horse.

UNITED STATES.

JOHN J. BOYLE, New York.

Born in New York, 1852. Pupil of Pennsylvania Academy of the Fine Arts, under Thomas Eakins, and l'Ecole des Beaux Arts, Paris, under Dumont, Thomas and E. Millet. Medals, Columbian Exposition, 1893; Paris Exposition, 1900, and Pan-American Exposition, 1901. Member of the National Sculpture Society, the New York Architectural League, the Société des Artistes Français, etc. Individuality and rugged—almost primitive—strength seem to be the chief characteristics of Mr. Boyle's work. His contributions to American art are so numerous and of such great simplicity that they can justly claim a considerable share in the development of American national art. "The Alarm," commemorating the Ottawa tribe of Indians, placed in Lincoln Park, Chicago, is one of Mr. Boyle's important works, and certainly deserves all the praise

GUTZON BORGLUM: THE HORSES OF DIOMEDES

representations of the Red man—for such products as "The Signal of Peace" (Lincoln Park, Chicago,) and "The Medicine Man" (Fairmount Park, Philadelphia), are works that insure Mr. Dallin a very high place among American sculptors.

The Medicine Man (Sculpture Court, Central Pavilion).

The commanding pose, its convincing realism, its intensity, and, above all, its true spirit of the subject, make this statue one of the most notable examples of American sculpture.

BELGIUM.

CHARLES SAMUEL, Brussels.

Born in Brussels, 1860. Pupil of Van der Strappen, and author of several notable monuments in his country. Decorated by the King of Belgium and other potentates. He has been awarded gold medals at Brussels, Paris, Dresden, Munich, etc., etc.

Uylenspiegel and Nele (International Sculpture Pavilion).

This chaming group is part of the monument erected to De Coster—a prominent Flemish writer who has written the story of Uylenspiegel, a legendary figure, embodying the spirit of the people of Flanders as it existed in the time of Charles V. Uylenspiegel stands as a type of the easy-going overgrown boy, full of mischief, half soldier, half minstrel, to whom life was a perpetual comedy. Nele, his sweetheart, on the other hand, embodies a sentimental side of the people's lives. This group is a work of very brilliant execution, and forcibly conveys a spirit of that popular legend of the Flemish people.

UNITED STATES.

GUTZON BORGLUM, New York.

Born in California in 1867. Pupil of San Francisco Art Association, and Julian Academy, of Paris. Special gold medal, Western Art Association. Member of

CYRUS E. DALLIN: MEDICINE MAN

CHARLES SAMUEL: UYLENSPIEGEL AND NELE

among Austrian sculptors in the same bold relief as Hans Makart stood among the Austrian painters. Of his most important works, mention must be made of his "Empress Theresa," in Vienna, which is one of the largest and most elaborate monuments in the world; the Maximilian monument in Munich, one of his earlier works, and above all, his Beethoven monument at Vienna, which is one of the most nobly conceived monuments in existence.

Equestrian Statue of Field Marshal Radetsky (Gallery 68).

The portrayal of this veteran commander of the Austrian armies is a work of great dignity, and shows the consummate skill and artistic knowledge of this great sculptor. The monument stands in front of the war office in Vienna, where it forms a landmark in the beautiful capital of Austria.

UNITED STATES.

CYRUS E. DALLIN, Boston.

Born at Springville, Utah, 1861. Pupil of Chapu and Dampt, in Paris. Honorable mention, Salon, Paris, 1890; medal, World's Columbia Exposition, Chicago, 1893; silver medals, Boston, 1895; Exposition Universelle, Paris, 1900, and Pan-American Exposition, Buffalo, 1903. Member of the National Sculpture Society, the New York Architectural League and the Society of Arts, of London. There is something distinctive in the qualities of Mr. Dallin's work that no other sculptor has equaled, in treating the aboriginal man of this continent. Mr. Dallin knows the Indian, his nature and habits better than any other sculptor, and, while he has studied in Boston and Paris, he has preserved the best of his Western spirit. Although he has produced a number of ideal and historic statues, such as Apollo and Hyacinthus, Awakening of Spring, and Sir Isaac Newton (Congressional Library), the sculptor's decided pre-eminence lies in his wonderful

GYORGY VASTAGH: HUNGARIAN COWBOY

KASPAR VON ZUMBUSCH: FIELD MARSHAL RADETZKY

decorative work is of prime importance. The Fountain of Liberty, and the flanking groups of the Cascades reveal very remarkable imagination and decorative ability. At the present moment he is at work on the McKinley memorial for Columbus, Ohio.

The Sun Vow (Sculpture Court, Central Pavilion).

This is considered Mr. MacNeil's most successful production. It shows the artist's great technical ability, his thorough knowledge of the human body, and, above all, his sympathy and grasp of subject.

HUNGARY.

GYORGY VASTAGH, Budapesth, Hungary.

Born in 1870, at Budapesth, Hungary. Son of the celebrated portrait painter of the same name, Mr. Vastagh has inherited art traditions, which find expression in the very spirited representation of animals, especially horses.

Hungarian Cow Boy (Gallery 103).

This small but very clever bronze group is a faithful expression of a phase of Hungarian life in which the noble companion of man plays such an important role. There is a strong kinship between the American cow boy of the West and the Hungarian csikos, whose greatest pride and happiness are in the rearing and training of beautiful horses that are celebrated the world over. Of Mr. Vastagh's more important works may be cited the monument of Prince Bethlen, who ruled Transylvania in the seventeenth century. This work occupies an important place in Budapesth, and is a valuable addition to the renaissance of Hungarian art.

AUSTRIA.

KASPAR VON ZUMBUSCH, Vienna.

Born in Westphalia, 1830. Studied in Munich and Rome. Ennobled by the Emperor of Austria for his great artistic achievements. Zumbusch stands out

that has been given it by the most competent critics. At the Pan-American Exposition, Mr. Boyle's "Savage Age" attracted a great deal of well-merited attention. This magnificent group not only bore the full imprint of the mind that created "The Alarm" and "The Stone Age," but it also showed all the qualities of the matured artist.

The Stone Age (Sculpture Court, Central Pavilion).

A work of masterly conception and great beauty. The original group stands in Fairmount Park, at Philadelphia, and is considered one of the finest sculptural decorations of that magnificent park.

ARGENTINE.

ARTURO DRESCO, Buenos Ayres, Argentine.

Born, Buenos Ayres, 1875. The recent development of Argentina's art accounts for the fact that nearly all the men representing it are comparatively young. Among these, Mr. Dresco is beginning to play an important role in the artistic movement of his country. He began his studies in the Art Academy of Buenos Ayres, and continued them at Florence, under the eminent sculptor Passaglia. Returning in 1899, he competed for and won the Academy prize, which enabled him to continue his studies abroad, where he produced a number of works which are now in the possession of the Art Museum of Buenos Ayres.

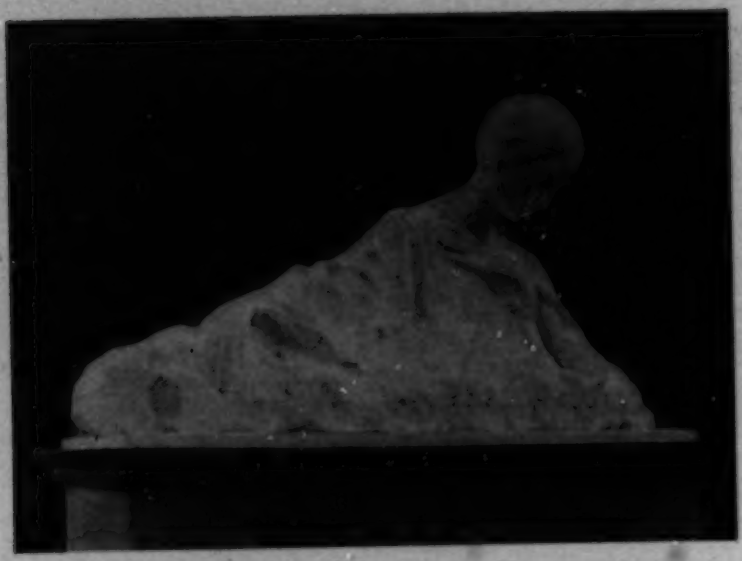
Renunciation (International Sculpture Pavilion).

A marble of exquisite delicacy, embodying the pathos of youth's self-effacement.

UNITED STATES.

KARL F. BITTER, New York.

Born, Vienna, Austria, 1867. Pupil of the Vienna Art Academy and of Edmund Heller. He was awarded a silver medal, Paris Exposition, 1900, gold medals, Pan-American Exposition, 1901, and Charleston Expo-



ARTURO DRESCO: RENUNCIATION

KARL F. BITTER: THANATOS

sition, 1902. He is a member of the National Academy, the National Sculpture Society, the Society of American Artists, and the New York Architectural League. There is perhaps no other living sculptor who equals Mr. Bitter as a decorative artist. As director of sculpture at the Pan-American and the Louisiana Purchase Expositions, Mr. Bitter's influence has been very far-reaching; for, although his actual work was necessarily limited, the great artistic success and unity of the sculptural work of these Expositions is due to his remarkable conceptive faculty, executive ability, and thorough knowledge of what can and what can not be done in sculpture.

Thanatos (Sculpture Court, Central Pavilion).

Inspired by William Cullen Bryant's poem Thanatopsis, the sculptor has produced a very impressive mortuary monument by representing the Greek god of death—like sleep as the symbol of peaceful demise.

UNITED STATES.

BESSIE POTTER VONNOH (Mrs. Robert W. Vonnoh), New York.

Born, St. Louis, Mo., 1872. Pupil of the Art Institute of Chicago. Bronze medal, Paris Exposition, 1900. Member of the National Sculpture Society. Mrs. Vonnoh's position in art is unique. Her work might be called miniature sculpture, but it is far greater in importance than in size. It is a most individual expression, and has what the French so aptly call "cachet" in so marked degree that one can not mistake the charming little figurines for the work of any one else, for no one else does such work so exquisitely. Beginning with small heads, mostly portraits of willing friends, disposed to be "done in clay," she gradually extended her field until she has made for herself a national reputation with such charming works as "The Duet," "A Dancing Girl," "A Girl Reading," etc. But it is not only by her exquisite work that Mrs. Vonnoh commands admiration; she deserves credit for know-

BESSIE POTTER VONNOH: MOTHERHOOD.

ing in which direction her strength lies and for resisting the temptation to undertake work on a larger scale.

Motherhood (Sculpture Court, Central Pavilion).

This exquisite group has had, perhaps, more general admiration than any other recent piece of sculpture. It is indeed a work of such charm, grace and genuine tenderness as only a woman could produce.

CARLO FONTANO: FARINATA DEGLI UBERTI

ITALY.

CARLO FONTANA.

Born at Sarzano, Italy, 1872. Pupil of Ettore Ferrari, Rome. Gold medal at Venice Exposition, 1903. Mr. Fontana represents modern Italian sculpture in its most fortunate aspect. The great advance in viril-

ity and thought which has been noticeable so strongly for the last ten years in Italy amounts almost to a second renaissance, and the work of Mr. Fontana justly may be considered very representative of Italy's rejuvenated sculpture.

Farinata Degli Uberti (International Sculpture Pavilion).

This magnificent example of life and strength, hewn in marble, represents one of Dante's weird personages personifying the rebellious spirit of human nature.

LIBRARY